

COUNTRY LIFE



PERSONAL

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COUNTRY LIFE

Vol. CVI No. 2756

NOVEMBER 11, 1949

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THE SUPERB MODERN RESIDENCE—"THE WARREN," WOLDINGHAM



Standing over 500 feet up and luxuriously appointed. Containing 3 reception rooms, large sun lounge, 7 bed and dressing rooms, 4 bathrooms, well-appointed domestic offices. Main water, electricity and gas. Central heating. Modern drainage. Two excellent bungalows. Garage for 4 cars. Cowhouse. Range of glasshouses. Outbuildings. Exceptional gardens. Paddocks. In all about 10 ACRES

To be Sold by Auction (unless previously sold privately) at The London Auction Mart, 155, Queen Victoria Street, E.C.4, on Tuesday, November 22, 1949, at 2.30 p.m. Solicitor: MALCOLM COLLINSON, Esq., O.B.E., 28a, Penryhn Road, Kingston-on-Thames. Joint Auctioneers: Messrs. BATCHELOR & SON, 9, Station Avenue, Caterham, Surrey (Tel. 7); Messrs. JACKSON-STOPS AND STAFF, 8, Hanover Street, London, W.1 (MAYfair 3316/7).

DORSET

Sherborne 2½ miles, Yeovil 2½ miles.

Gentleman's charming small Residence

COURT ASH COTTAGE, NETHER COMPTON, NR. SHERBORNE

Five bedrooms, bathroom, 3 reception rooms, cloak-room, kitchen, boiler room. MAIN ELECTRICITY. EXCELLENT WATER SUPPLY. Double garage. Stable. Other buildings. Pleasure and kitchen gardens. Land (partly used for market garden). 6-acres field adjoining main road.

NEARLY 15 ACRES IN ALL
VACANT POSSESSION
ON COMPLETION



To be sold in 1 or 2 lots (unless previously sold privately) by JACKSON-STOPS & STAFF at the Half Moon Hotel, Yeovil on Friday, December 3, 1949, at 3 p.m. Illustrated plan and particulars from the Auctioneers: JACKSON-STOPS & STAFF, Yeovil (Tel. 1066), or from the Solicitors: Messrs. HUNTERS, 9, New Square, Lincoln's Inn London, W.C.2.

AUCTIONEERS AND VALUERS
Tel. GROsvenor 3121
(3 lines)

WINKWORTH & CO.

48, CURZON STREET,
MAYFAIR,
LONDON, W.1.

HERTS—LONDON 20 MILES

In a delightful position close to a quiet village with a bus service, and enjoying pleasant views.

A CHARMING GEORGIAN HOUSE

containing a number of beautiful period features.



MODERN SERVICES, INCLUDE MAIN WATER AND ELECTRICITY, INDEPENDENT HOT WATER SUPPLY. CENTRAL HEATING.

Seven best bed. and dressing rooms, 3 bathrooms, staff bedrooms, and 4 reception rooms. Stabling.

Garage and cottage.

Very attractive well-timbered and matured pleasure grounds with hard tennis court, walled kitchen garden and parkland.

PRICE £15,000 WITH 40 ACRES

Owner's Agents: Messrs. ROBINSON, WILLIAMS & BURNANDS, 89, Mount Street, W.1, and WINKWORTH & CO., 48, Curzon Street, W.1.

SUSSEX—LONDON ONE HOUR

On high ground with fine views. London one hour from main line station.

A REALLY LOVELY XVIIth-CENTURY RESIDENCE

In first-class order throughout, the subject of considerable expenditure.

EVERY MODERN COMFORT IS INSTALLED INCLUDING AUTOMATIC OIL-FED CENTRAL HEATING AND MAIN ELECTRICITY AND WATER. OAK FLOORS.

7 or 9 bedrooms, 3 bathrooms, sitting hall, dining room and panelled reception room. Delightful oast cottage adjoining (5 rooms and bathroom). Stabling, garage, 2 cottages.

The gardens and grounds are inexpensive to keep up and include lawns, rose and vegetable gardens, pasture, etc.

PRICE £19,500 WITH 30 ACRES

Joint Agents: Messrs. JOHN D. WOOD & CO., 23, Berkeley Square, W.1, and WINKWORTH & CO., 48, Curzon Street, W.1.



KNIGHT, FRANK & RUTLEY

SUSSEX

On the Surrey border. London 1 hour.
With magnificent view to the Ashdown Forest.



A well-built Country House in a fine situation, 500 feet up with south aspect. Lounge hall, 4 reception rooms, 7 bedrooms, dressing room, 2 bathrooms. Central heating. All main services. Double garage. Two cottages. Beautiful gardens with terrace, lawns, rose garden, matured trees. Productive kitchen garden. Paddock. ABOUT 12 ACRES. FOR SALE FREEHOLD Agents: Messrs. KNIGHT, FRANK & RUTLEY. (41,015)

SUSSEX—SURREY BORDERS

Close Station (easy reach of Victoria)



Delightful Character Cottage recently enlarged and modernised, now in first-class order. Approached by a drive. 3 reception rooms, 3 bedrooms, day and night nurseries, modern bathroom. Main electricity and water. Garage. Well planned grounds, large lawns, flower garden, well stocked productive kitchen garden. ABOUT 2 ACRES. FOR SALE FREEHOLD Agents: Messrs. KNIGHT, FRANK & RUTLEY. (46,500)

MAYfair 3771
(10 lines)

MARLBOROUGH, WILTS

Easy reach of station and bus service.
Extensive views of the Savernake Forest.



An attractive well-built House approached by a drive. 3 reception rooms, 4 principal and 6 secondary bedrooms, 2 bathrooms. Offices with "Aga." Main electricity and water. Central heating. Garage. Attractive well laid out ornamental garden.

FOR SALE FREEHOLD

Agents: Messrs. KNIGHT, FRANK & RUTLEY. (46,650)

SOUTH DEVON

4½ miles from Totnes.



Charming modernised 13th-century Farmhouse having good views.

Sitting room, study, dining room-kitchen with "Aga," 4 bedrooms, bathroom. Electricity by 110-volt electric light plant. Good water supply by ram. Modern drainage.

Large barn. Cowsheds. Dairy. Pigsties.

Gardens, grassland, arable and orchard.

ABOUT 24¼ ACRES. FOR SALE FREEHOLD

Agents: Messrs. KNIGHT, FRANK & RUTLEY. (40,301)

EAST GRINSTEAD 3½ MILES

Attractive Modern House in perfect order, and having every convenience.



3 reception rooms, 7 principal bedrooms, 3 bathrooms, 2 servants' bedrooms and bathroom. Central heating. Main electric light and water. Garages for 4.

Attractive grounds including a first-class kitchen garden.

TO BE LET UNFURNISHED on a Short Lease.

Agents: Messrs. KNIGHT, FRANK & RUTLEY. (43,350)

SURREY

Between Dorking and Horsham.



Attractive Period House in beautiful country 1½ miles from station (London just over the hour). 4 reception rooms, 7 bedrooms, 2 bathrooms. Central heating. Company's electric light. Excellent water supply. Garages. Stabling. Farm buildings. Cottage. Easily maintained grounds, tennis lawn, walled kitchen garden, woodland and pasture. ABOUT 20 ACRES

FOR SALE FREEHOLD as a whole or with less land. Agents: Messrs. KNIGHT, FRANK & RUTLEY. (46,516)

Telegrams:

"Galleries, Wesdo, London"

20, HANOVER SQUARE, LONDON, W.1

Reading 4441/2
REgent 0293/3377

NICHOLAS

(Established 1882)

1, STATION ROAD, READING; 4, ALBANY COURT YARD, PICCADILLY, W.1

Telegrams:

"Nicholas, Reading"

"Nichenyer, Piccy, London,"

TWO FREEHOLD PROPERTIES FOR AUCTION EARLY IN DECEMBER (or by private treaty meanwhile). Immediate possession.

In a quiet, but not isolated, position on a little-frequented common, 600 feet above sea level facing south with glorious views across the well-wooded undulating Chiltern Hills.



LITTLE CLOVERS
TURVILLE HEATH NR. HENLEY-ON-THAMES
ORIGINALLY AN OLD BRICK AND FLINT COTTAGE, NOW TASTEFULLY ENLARGED

WITH LARGE SITTING ROOM, DINING ROOM.
GENTLEMAN'S CLOAKROOM.

GOOD KITCHEN.

FOUR BEDROOMS, A LUXURY BATHROOM
AND SECOND BATHROOM.

CENTRAL HEATING, MAIN WATER, MAIN ELECTRIC LIGHT AND POWER.

Two garages. Simple old-world garden and two paddocks.

IN ALL NEARLY 3 ACRES

Sole Agents: Messrs. NICHOLAS, Reading.

ICKNIELD LODGE GORING-ON-THAMES

On rising ground one mile from Goring station with outlook across extensive agricultural land and a well-timbered little valley.

SUBSTANTIALLY BUILT BY AN ARCHITECT IN 1900

It contains:

THREE RECEPTIONS ALL FACING SOUTH.

KITCHEN WITH AGA COOKER, MAID'S SITTING ROOM.

SIX BEDROOMS (3 HAVING BASINS), 2 BATHROOMS.

CENTRAL HEATING, MAIN WATER, ELECTRIC LIGHT AND POWER, GAS.

GARAGE

Well maintained garden of 2 ACRES

Sole Agents: Messrs. NICHOLAS, Reading.





HAMPTON & SONS

6, ARLINGTON STREET, ST. JAMES'S, S.W.1

REGent 8222 (15 lines)

Telegrams: "Selanlet, Piccy, London"



ON THE FAVOURITE WENTWORTH ESTATE VIRGINIA WATER, SURREY

Golf, tennis, riding, bathing, boating and racing all available.



The entrance front.

"HIGHCLERE," EAST DRIVE SUPERS MODERN FREEHOLD RESIDENCE

Drive approach. Halls, 3 reception and a billiards or music room. 5 principal and 4 secondary bedrooms, dressing and 4 bathrooms, model offices.

Co.'s services. Central heating. Gravel soil. Good repair.

COTTAGE.

GARAGES FOR 3.

Outbuildings.

Well wooded and gently sloping gardens and grounds to the golf course with direct access thereto.

AREA NEARLY 6 ACRES
With Possession.



View over the garden and golf course.

For Sale by Auction at the St. James's Estate Rooms, S.W.1, on Wednesday, November 16 next at 2.30 p.m. (unless sold privately).

Solicitors: Messrs. SHAKESPEARE & VERNON, 83, Colmore Row, Birmingham, 3. Auctioneers: HAMPTON & SONS, 6, Arlington Street, St. James's, S.W.1.

WEST BYFLEET, SURREY

IDEAL FOR BUSINESS MAN, 30 MINUTES WATERLOO.

IN HIGH-CLASS RESIDENTIAL DISTRICT; CLOSE TO GOLF COURSE AND SHOPS

This exceptionally charming and
luxurious

MODERN RESIDENCE

Exquisitely redecorated and recently
refitted.

Newly installed central heat through-
out. Main electricity, gas.
Co.'s water. Main drainage.



Six bedrooms with basins,

3 bathrooms,

4 fine reception rooms. Staff flat.

Garages for 3 or 4. Outbuildings.

Charming woodland grounds of

ABOUT 4½ ACRES

FOR SALE FREEHOLD WITH VACANT POSSESSION

Sole Agents: HAMPTON & SONS, 6, Arlington Street, St. James's, S.W.1. (S.41677)

WEST SURREY—HANTS BORDER

Well chosen position overlooking and amidst delightful country.

Two miles station with electric train service (1 hr. Waterloo).



Exceptionally attractive country house.

Well planned in glorious
position on southern slope.
Lounge hall, 3 reception
rooms, 6 principal bed-
rooms, maids' room, 5 bath-
rooms. Self-contained flat.
Main electricity, water and
gas. Fitted basins.

Central heating.

Garage, stabling.

THREE COTTAGES.
Beautiful gardens and
grounds with orchard, pas-
ture and woodland, in all

ABOUT 30 ACRES

IN FIRST-CLASS ORDER THROUGHOUT
FOR SALE FREEHOLD

HAMPTON & SONS, 6, Arlington Street, St. James's, S.W.1. (S.53,509)

BRANCH OFFICES: WIMBLEDON COMMON, S.W.19 (Tel. WIM. 0081) & BISHOPS STORTFORD (Tel. 243)

WOODBIDGE, SUFFOLK

Beautifully placed high up on the edge of the town.

MODERNISED AND WELL EQUIPPED IN EVERY WAY

Main services and central
heating.

Three reception rooms,
playroom, 5 main bed-
rooms with 3 bathrooms,
nursery suite of 2 rooms
and bathroom, 4 staff rooms
and bathroom.

GARAGE WITH FLAT.

TWO COTTAGES.



Lovely grounds gently sloping to the south,
5 ACRES. FOR SALE FREEHOLD

Inspected and recommended. Apply: GARROD TURNER & SON, Old Butter Market, Ipswich, or HAMPTON & SONS, 6, Arlington Street, St. James's, S.W.1. (E.46,280)

WELLESLEY-SMITH & CO.

17, BLAGRAVE STREET, READING. Reading 2920 & 4112.

LOVELY FINCHAMPSTEAD RIDGES. ONLY £7,300

Within easy reach of Reading, Camberley, Ascot and Guildford. Enjoying unusual
seclusion, away from other houses and with grand views.

This exceptionally well-appointed House



with its simple two-floor
planning, assures freedom
from the usual domestic
upkeep problem. Long
drive approach. Charming
lounge hall, 3 reception,
cloaks and model offices,
6 bedrooms (some with
basins), 3 bathrooms. Cen-
tral heating. Aga cooker.
Main electricity and water.
A delightful garden, easily
kept. Garage.

UNDER 2 ACRES FREEHOLD (more land if wanted).

Inspected and recommended by WELLESLEY SMITH & CO.

£4,850 AN INCOMPARABLE BARGAIN. EXTREMELY WELL-FITTED
HOUSE built in the modern Georgian manner, high up on the Bucks-
Herts border, 44 miles from London. Three sitting, cloaks, model offices, 6 bedrooms,
2 baths. Central heating throughout. Main electricity and water. Garage and stabling.
Garden, paved terrace, lawns and fruit trees. AN ACRE FREEHOLD. Inspected.

RYE,
SUSSEX

GEERING & COLYER

Telephone:
Rye 3155/6

ASHFORD & HAWKHURST, KENT; HEATHFIELD & WADHURST, SUSSEX

KENT AND SUSSEX BORDER

Warm Sheltered Position, Glorious Views

DELIGHTFUL QUEEN ANNE RESIDENCE

Four-six bedrooms; bath-
room; 3 reception rooms;
domestic offices. Lofty
rooms. Main services.
Central heating.

Easily maintained garden
with hard tennis court,
1 ACRE

Small farmery, oasthouse
cottage, arable and pasture
land, 30 ACRES

VACANT POSSESSION
OF THE WHOLE



AUCTION NOVEMBER 21, 1949, OR PRIVATELY
STRONGLY RECOMMENDED

GEERING & COLYER, Rye, Sussex.

REGENT
4304

OSBORN & MERCER

MEMBERS OF THE CHARTERED SURVEYORS' AND AUCTIONEERS' INSTITUTES

28b, ALBEMARLE ST.,
PICCADILLY, W.1.

Near borders of
HANTS, BERKS AND SURREY
Situate in a pleasant position facing south and enjoying
delightful views.

A SMALL GEORGIAN RESIDENCE
Three reception rooms, 4 bedrooms, bathroom.
Main services. Garage.
Attractive well-matured garden with lawns, flower beds
and borders, ornamental and fruit trees, in all

ABOUT 1 ACRE
FREEHOLD ONLY £5,000 OR NEAR OFFER
Agents: OSBORN & MERCER, as above. (18,716)

ON THE EDGE OF DARTMOOR
Beautifully situate enjoying magnificent views over the moors
and the Teign Valley.

A DELIGHTFUL 16th-CENTURY RESIDENCE
Three reception rooms, 5 bedrooms, bathroom, 3 staff rooms.
Main electricity. Central heating.

Garage. Stabling. Outbuildings.
Pleasure garden, productive kitchen garden, paddock, etc.,
in all

ABOUT 2½ ACRES
FOR SALE FREEHOLD
Agents: OSBORN & MERCER, as above. (18,605)

25 MILES SOUTH OF TOWN
Occupying a delightful position amidst rural and well-wooded
country at the same time convenient for daily reach of London.

AN ATTRACTIVE MODERN HOUSE
Three reception rooms, study, 5 bedrooms, bathroom.
Main services. Two garages.

Charming gardens with tennis and other lawns, kitchen and
fruit garden, in all

ABOUT 3 ACRES
PRICE FREEHOLD ONLY £5,750
Agents: OSBORN & MERCER, as above. (18,558)

KINGSWOOD
Delightfully situate in one of the best parts of this favoured locality.
A PICTURESQUE MODERN SMALL HOUSE



In excellent decorative
order throughout and
extremely well planned.
Two reception rooms, 4 bed-
rooms, bathroom, model
kitchen.

MAIN SERVICES
BRICK-BUILT
GARAGE

Charming and tastefully
displayed gardens en-
tirely secluded, with lawns,
flower beds, lovely water
garden, orchard, etc., in all

ABOUT 1½ ACRES

FOR SALE FREEHOLD
Inspected and strongly recommended by the Owner's Agents: OSBORN & MERCER
as above. (18,635)

IN LOVELY SONNING VILLAGE
OCCUPYING ONE OF THE HIGHEST POSITIONS
IN THE DISTRICT AND COMMANDING
BEAUTIFUL RURAL VIEWS
A DELIGHTFUL OLD HOUSE OF
CHARACTER



Thoroughly modernised and in first-class order.
Three reception rooms, sun lounge, 5-7 bedrooms, 2 bath-
rooms.

All main services. Central heating. Lavatory basins
in principal bedrooms, built-in furniture, etc.

Garage. Outbuildings.
Charming well-timbered gardens with spacious lawn,
flower beds and borders, terracing, partly walled and
highly productive kitchen garden, in all

ABOUT 1½ ACRES
FOR SALE FREEHOLD. EARLY POSSESSION

Joint Sole Agents: OSBORN & MERCER, as above, and
Messrs. NICHOLAS, 1, Station Road, Reading (Tel. 4441/2).
(18,721)

BUCKS
Conveniently situate within a few minutes' walk of the station
and near to Green Line and local buses.

AN ATTRACTIVE MODERN HOUSE
brick built, part half-timbered and well screened
from the road.

Three reception rooms, 5 bedrooms, bathroom.
All main services. **Garage.**

Delightful gardens, well matured and fully stocked, tennis
lawn, kitchen garden, etc., in all

ABOUT ¾ ACRE
LOW PRICE FOR QUICK SALE
Agents: OSBORN & MERCER, as above. (18,606)

SOMERSET
Amidst lovely surroundings on southern slopes of Mendip Hills.
BEAUTIFUL STONE-BUILT JACOBAN REPLICA

Four reception rooms, billiards room, 11 bedrooms,
3 bathrooms.

Main electricity and gas. Central heating.
STABLING, GARAGES, EXCELLENT FARM
BUILDINGS FOR T.T. HERD

Charming well-timbered gardens sloping to river, 2 lakes
(one stocked with trout), pasture, etc., in all

ABOUT 7½ ACRES
FOR SALE FREEHOLD
Agents: OSBORN & MERCER, as above. (18,636)

SUSSEX COAST
A delightful 16th-century residence, beautifully
situate near to Pevensey Castle

Sympathetically restored in recent years at the same
time retaining its characteristic features.

Three reception rooms, 5 bedrooms, bathroom.
All main services. Two garages.

Delightful old walled garden with productive orchard, in all
ABOUT ¾ ACRE
FOR SALE FREEHOLD
Agents: OSBORN & MERCER, as above. (18,598)

ON A RIDGE OF THE CHILTERN
Beautifully situate 600 feet above sea level, surrounded by Farm and
Common land and commanding magnificent views in every direction

Within convenient reach of stations for daily reach of Town.
A DELIGHTFUL WELL-BUILT MODERN HOUSE
in first-class order with large and lofty rooms
3-4 reception, 7-9 bedrooms, 3 bathrooms.

Company's Electricity and
Water.

Central Heating.
ATTRACTIVE
DOWER HOUSE
(at present let furnished)

**Garages, stabling, out-
buildings.**

Matured, well-disposed gar-
dens with tennis court,
orchards, fine kitchen gar-
den, 2 paddocks, etc.
IN ALL ABOUT 8 ACRES

Inspected and very strongly recommended by OSBORN & MERCER, as above.
(18,066)



FOR SALE FREEHOLD
Inspected and very strongly recommended by OSBORN & MERCER, as above.
(18,066)

3, MOUNT ST.,
LONDON, W.1.

RALPH PAY & TAYLOR

GROsvenor
1032-33

BETWEEN HENLEY AND HAMBLEDON
On high ground with river mooring, 2 miles station.



ATTRACTIVE OLD-STYLE HOUSE
On fringe of village. Six bedrooms (4 with h. and c.),
2 bathrooms, 3 reception, main electricity. Good water
supply. Garage for 3 cars. Charming grounds.

IN ALL ABOUT 2½ ACRES
RENT ONLY £108 P.A. LEASE ABOUT 4 YEARS

Consideration for improvements and certain tenants'
fixtures £1,200.
Recommended by RALPH PAY & TAYLOR, as above.

BETWEEN HIGH BARNET AND HADLEY
COMMON



GENUINE QUEEN ANNE HOUSE, CIRCA A.D. 1770
Mellowed red brick, in spotless order. Four reception,
5 bed., 2 baths, 2 attics. All main services. Central heating.

Garages, stabling, gardener's flat. Two furnished flats,
let, and producing over £600 p.a.

Walled gardens. Orchard. **ABOUT 3 ACRES.**
FREEHOLD £19,500, or £14,000 with garden only.
Warmly recommended by only London Agents, as above.

BETWEEN DUNMOW & CHELMSFORD
Frequent bus services to market town.



FASCINATING STONE-BUILT TUDOR MILL
HOUSE. Many period features. Masses of genuine old oak.
3 reception, 5 bed, bath, 3 attics. Main elec. and power,
Co.'s water. Matured garden bounded by small river.

Old water mill (3 floors) ideal as dance room, studio or
café, well above normal flood level.

IN ALL ABOUT 4 ACRES
FREEHOLD (WITH POSSESSION) ONLY £7,000
Unhesitatingly recommended by Sole Agents, as above.

GROsvenor 2838
MAYfair 0388

TURNER LORD & RANSOM

127, MOUNT STREET, LONDON, W.1.

Telegrams:
Turloran, Audley, London.

FOR SALE AT LOW PRICE TO CLOSE ESTATE

NEAR A PLEASANT VILLAGE

In a rural part of Kent. Bus service to excellent town.

COUNTRY RESIDENCE

of character. Hall, 3 reception rooms, 8 bedrooms, staff rooms, 3 bathrooms, good
offices and sitting room.

CENTRAL HEATING.

Independent hot water.

ELECTRICITY. MAIN WATER.

Garages, outbuildings.

GARDENS AND GROUNDS of charm and quietude.

Walled kitchen garden, sunny nooks, tennis lawn, flowers, orchard, paddock.

ABOUT 4 ACRES FREEHOLD

Two cottages and further 39 acres can be had.

TURNER LORD & RANSOM, 127, Mount Street, London, W.1 (GROsvenor 2838).

SURREY - NEAR HASLEMERE

ONLY £6,750 OR NEAR OFFER

Easy reach London. High up, lovely country.

COUNTRY HOUSE

Seven bedrooms, bathroom, 3 reception rooms. Main water, gas and electricity
Garage. Stable. Cottage.

Kitchen garden, orchard, wood.

ABOUT 2 ACRES, FREEHOLD

TURNER LORD & RANSOM, 127, Mount Street, London, W.1 (GROsvenor 2838).

SURREY - KINGSWOOD

Pleasant country, easy reach London.

£6,500 FREEHOLD

AN ATTRACTIVE RESIDENCE

In grounds of about AN ACRE. Easily run.

Four bedrooms, bathroom, lounge hall, 2 good reception rooms. Main electricity and
water. Rock and flower gardens, pool. Fruit and ornamental trees. Garage. Vinery,
etc. (Folio 17531)

TURNER LORD & RANSOM, 127, Mount Street, London, W.1 (GROsvenor 2838).

GROSVENOR 1553
(4 lines)

GEORGE TROLLOPE & SONS

(ESTABLISHED 1778)
25, MOUNT STREET, GROSVENOR SQUARE, W.1.

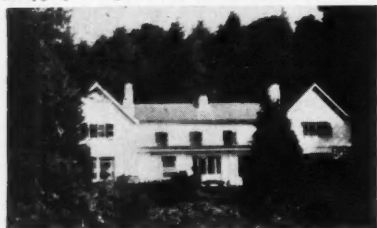
Hobart Place, Eaton Sq.,
West Halkin St.,
Belgrave Sq.,
and 68, Victoria St.,
Westminster, S.W.1

EIRE. SOUTH TIPPERARY

In an Estate of 143 Acres, with magnificent views.

WELL-DESIGNED MODERN RESIDENCE (COMPLETED 1938), ENTIRELY RENOVATED AND REDECORATED

Occupying a unique site 800 ft. above sea level, 6 miles from main Dublin-Cork railway.



Accommodation comprises: entrance hall, 4 reception rooms, 7 bedrooms, 4 bathrooms. Own water supply. Electric light and power. Modern drainage system. Two-roomed chalet. Garage. Three cottages. Stabling and cowshed.

Beautiful surroundings include exotic garden shrubs, Alpine gardens, orchard, etc.

ABOUT 100 ACRES of soft and hardwood timber, **43 ACRES** of arable with intersecting stream.

PRICE £8,500 FREEHOLD FOR AN EARLY SALE

All further details of GEORGE TROLLOPE & SONS, as above. (8907)

LOVELY VIEWS OVER THE SUSSEX WEALD

450 ft. above sea level.

THIS EXCELLENT MODERN RESIDENCE, IN THE QUEEN ANNE STYLE
Finely built and constructed in 1911. Gravel drive approach to house which contains:

Eight principal bedrooms, 3 bathrooms, 3 secondary bedrooms, 3 reception rooms, panelled lounge hall (30 ft. x 15 ft.) and billiards room (29 ft. x 19 ft.). Main electricity and water. Modern sanitation. Central heating.

Good range of outbuildings including garages, stabling, greenhouses, etc. Detached cottage.

Exceptionally attractive grounds, amongst the most beautiful in the district, with spreading lawns, herbaceous borders, fruit and vegetable gardens. Two tennis courts, several enclosures of pasture.



IN ALL ABOUT 27 ACRES

FOR SALE FREEHOLD

All further information from GEORGE TROLLOPE & SONS, as above. (A.2368)

SOUTH OF THE HOG'S BACK

Between Guildford and Farnham.

The subject of an illustrated article in "Country Life." Delightfully situated only 4 miles from main line station.



CHARMING 16th-CENTURY FARMHOUSE-STYLE RESIDENCE

Seven bed., 3 bath., 3 rec. rooms, servants' sitting room, cloakroom. Usual domestic offices (Aga). Central heating. Main water and electricity.

DOUBLE GARAGE. MODERN COTTAGE.

17 ACRES

PRICE £11,750 FREEHOLD WITH POSSESSION
Photographs and all further particulars of GEORGE TROLLOPE & SONS, 25, Mount Street, London, W.1. (A.1417)

Between Folkestone and Ashford

AN EXCEPTIONALLY ATTRACTIVE 17th-CENTURY RESIDENCE

extensively modernised at considerable expense.



Nine bed. and dressing rooms, 3 bathrooms, 3 reception rooms, lounge hall. Main water and electricity. Good outbuildings, self-contained flat over stabling. Double garage, loose boxes, etc. New skill greenhouse with electric heaters. Three other greenhouses. Modern detached cottage and **ABOUT 24 ACRES** of gardens and paddocks.

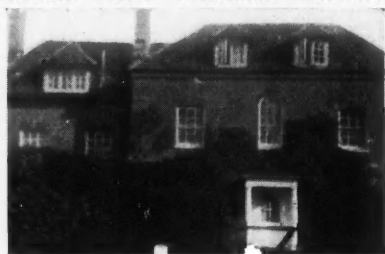
FOR SALE FREEHOLD

Joint Sole Agents: G. W. FINN & SONS, Canterbury (Tel. 4491), and GEORGE TROLLOPE & SONS, as above. (D.2064)

UNSPOILED HERTS

Under one hour London. On 'bus route.

CHARMING EARLY GEORGIAN RESIDENCE



Seven bed., 3 bath., 2 attic rooms if required, 3 reception rooms. Modernised and up-to-date with main water and electricity. Part central heating. Gas available. Two garages and studio. Well-timbered grounds. Tennis court, kitchen garden, orchard and spinney.

7 ACRES FREEHOLD

GEORGE TROLLOPE & SONS, as above. (A.4561)

SACKVILLE HOUSE,
40, PICCADILLY, W.1
(Entrance in Sackville Street)

F. L. MERCER & CO.

REGent 2481

NORTH DEVON. VIEWS TO DARTMOOR

Lovely scenery. Easy reach of Bude and Clovelly.

A VERY ATTRACTIVE STONE-BUILT HOUSE
part of which is centuries old.



Interior completely modernised. High but sheltered position with grand views.

Four reception, 9 beds., 2 baths. "Esse" cooker.

Central heating. Basins in some bedrooms. Electric light and power. Garage, stables with 3-roomed flat.

Modern bungalow-lodge at entrance to drive.

Charming gardens, woodland and paddock.

FOR SALE WITH ABOUT 6½ ACRES

Sole Agents: F. L. MERCER & Co., 40, Piccadilly, W.1. Tel: REGent 2481.

SURREY. ON THE OUTSKIRTS OF FARNHAM

About 600 ft. up facing south with views to Hindhead.

About 1½ miles from Farnham Station with frequent trains to Waterloo in about 60 minutes.

MOST APPEALING RESIDENCE OF ATTRACTIVE CHARACTER



Approached by a drive.

Three reception rooms, lounge or billiards room, 5 principal bedrooms, dressing room, 3 bathrooms, 2 servants' bedrooms.

MAIN SERVICES.

Garage for 2.

Gardener's cottage.

Well-timbered gardens and grounds with space for 2 tennis courts.

4 ACRES FREEHOLD £6,750

Agents: F. L. MERCER & Co., 40, Piccadilly, W.1. Tel: REGent 2481.

BUYERS OF DISCERNMENT ARE INVITED TO VIEW THIS EXQUISITE ELIZABETHAN HOUSE

IN BERKSHIRE

Country setting. 28 miles London. South of the Maidenhead-Reading road.

A perfect specimen of the period internally and externally.

Lounge hall, 3 delightful reception rooms, 6 bedrooms, 3 bathrooms and dressing room. "Aga" cooker. Central heating.

Main services. Two garages, stabling, hard tennis court, gardens of considerable charm. Large paddock.



TO BE SOLD WITH ABOUT 5 ACRES

Owner ready to accept very reasonable price.

Agents: F. L. MERCER & Co., 40, Piccadilly, W.1. Tel: REGent 2481.

SURREY—ADJOINING WALTON HEATH

An extremely attractive situation about 400 ft. above sea level with full south aspect commanding extensive views.

Within few minutes' walk of the Golf Course and 45 minutes from London. PARTICULARLY CHARMING RESIDENCE DESIGNED BY SIR GUY DAWBER

Approached by a drive. Recently redecorated and in excellent condition.

Three reception rooms with hard wood floors, 5 principal bedrooms, 3 bathrooms, 2 staff bedrooms, maids' sitting room.

Central heating and all main services. Garage.



Well-stocked gardens with private gateway to the Heath.

FOR SALE FREEHOLD WITH ABOUT 1½ ACRES

Agents: F. L. MERCER & Co., Sackville House, 40, Piccadilly, W.1. Tel: REGent 2481.

5, MOUNT STREET,
LONDON, W.1

CURTIS & HENSON

GROsvenor 3131 (3 lines)
Established 1875

ASCOT AND SUNNINGDALE

Beautifully placed, high up, in a woodland setting, within easy reach of either station.

EXQUISITELY APPOINTED MODERNISED RESIDENCE

Perfectly secluded by woodlands and rhododendron thickets, with a fine view to the south over falling ground.

SPECIAL FEATURES

VERY FINE ENTERTAINING ROOMS.
BEDROOM ACCOMMODATION IN SUITES.
FIVE BATHROOMS.
GOOD COTTAGE.



The house contains spacious hall with cloakroom, lovely oak lounge, 3 other reception rooms, 7 principal bed and dressing rooms, 5 bathrooms, 5 staff bedrooms, very convenient domestic offices.

GARAGES FOR 4 CARS.

TERRACED GROUNDS OF 5 ACRES
WITH ROSE GARDEN, SUNK GARDEN
WITH POOL, 2 TENNIS COURTS WITH
PAVILION, RHODODENDRON AND
WOODLAND WALKS, GOOD KITCHEN
GARDEN.

FOR SALE FREEHOLD

Agents: CURTIS & HENSON, as above.

HIGH UP IN THE WYE VALLEY

Beautifully placed, commanding a delightful prospect.



PICTURESQUE STONE-BUILT HOUSE

with well-planned accommodation grouped around a central galleried hall, and including 4 reception rooms, cloakroom, complete offices, 7 principal bed and dressing rooms and 3 bathrooms in suites, staff rooms and bathroom. Annex with playroom, billiard room and flat. Central heating. Electric light.

Matured gardens, walled kitchen and fruit gardens, paddock and woodlands.
Home farmery and fine range of boxes designed for brood mares.

OVER 26 ACRES. FOR SALE FREEHOLD at a very low figure
Agents: CURTIS & HENSON, as above.

CLOSE TO THE HAMPSHIRE COAST

High, on outskirts of small town. View to Isle of Wight.



MODERN HOUSE OF CHARACTER

erected in 1928, on a carefully chosen site, on a southerly slope with views to the Isle of Wight. It stands on a terrace of Purbeck stone and contains square hall with cloakroom, 2 large reception rooms, maid's room, up-to-date kitchen, etc., 5 good bedrooms and bathroom. All main services connected.

Double garage.

Attractive grounds, well screened by trees, sloping to the south, with many fruit trees.

ABOUT 1 1/4 ACRES. FOR SALE FREEHOLD

Agents: CURTIS & HENSON, as above.

FAREBROTHER, ELLIS & CO.

(Established 1799)

AUCTIONEERS. CHARTERED SURVEYORS. LAND AGENTS.
29, FLEET STREET, LONDON, E.C.4

Telegrams:

"Farebrother, London"

Central
9344/5/6/7/8

BUCKINGHAMSHIRE

1 1/2 miles Winslow, 6 1/2 Bletchley.

MODERN RESIDENCE OF CHARACTER

TWO RECEPTION ROOMS, 4 BEDROOMS,
DRESSING ROOM, BOXROOM,
KITCHEN, 2 PANTRIES,
3 BATHROOMS.
GARAGE.



WELL-STOCKED GARDEN.

ORCHARD AND SMALL PADDOCK.

ABOUT 1 1/4 ACRES

MAIN WATER AND ELECTRICITY.

PRICE £7,000 FREEHOLD

VACANT POSSESSION ON
COMPLETION

For further particulars: FAREBROTHER, ELLIS & CO., 29, Fleet Street, E.C.4 (CEN. 9344)
in conjunction with George Wigley & Sons, 24b, Market Square, Aylesbury.

184, BROMPTON ROAD,
LONDON, S.W.3

BENTALL, HORSLEY & BALDRY

KENSINGTON
0152-3

FALMOUTH

FASCINATING PERIOD HOUSE OF GREAT HISTORICAL INTEREST

A genuine show place. Nothing else like it in England. Eminently suited as high-class guest house or antiques business.

Full of lovely period features. Grinling Gibbons and Adams work. Circular staircase. Lovely old French wallpaper. All in perfect repair. Three rec., 8 beds, (fitted basins, h. and c.), bathroom. Electricity. Mains water. Outbuildings, garage and stabling. Lovely gardens. Pasture.

IN ALL 4 1/2 ACRES. FREEHOLD
IMMEDIATE VACANT POSSESSION



23, MOUNT ST.
GROSVENOR SQ., LONDON, W.1

WILSON & CO.

GROSVENOR
1441

IN PICTURESQUE SURREY VILLAGE

Main line station 2 miles. London 30 mins.



WOOD COTTAGE, NUTFIELD

Picturesque modern House on the outskirts of the village with frequent bus service. Four beds. (2 basins), bathroom, 3 reception. Main services. Excellent playroom. Garage.

$\frac{1}{4}$ ACRE

For Sale privately Auction November 29.

Auctioneers: SKINNER & ROSE, Redhill; WILSON & Co., as above.

HERTS

Overlooking Hadley Green.

LOVELY QUEEN ANNE HOUSE

beautifully fitted and in perfect order.

MAIN SERVICES.

CENTRAL HEATING THROUGHOUT. Six bedrooms, 2 bathrooms, 4 reception. Gardener's cottage. Garages and stabling.

Beautiful gardens of 3 acres.

FOR SALE AT A REASONABLE PRICE

Inspected and recommended: WILSON & Co., as above.

1 HOUR SOUTH OF LONDON

CHARMING SMALL GEORGIAN HOUSE

Within easy reach of Tonbridge and Tunbridge Wells.

Eight bedrooms (7 basins),

3 bathrooms, 4 reception.

MAIN SERVICES.

CENTRAL HEATING THROUGHOUT.

First-class cottage.

Two garages.

FOR SALE FREEHOLD WITH 4 ACRES

Inspected and recommended: WILSON & Co., as above.

FARNBOROUGH PARK, KENT

London 12 miles. Easy reach Bromley South by bus. Victoria 16 minutes.



ATTRACTIVE MODERN HOUSE

in quiet country surroundings.

AN IDEAL HOME FOR THE BUSINESS MAN

Four beds. (3 basins), tiled bathroom, 2 reception, workroom. Central heating. Main services. Garage and loggia. Charming garden. In excellent order.

FREEHOLD FOR SALE AT REASONABLE PRICE

Inspected and recommended: WILSON & Co., as above.

QUEEN ANNE HOUSE, £7,500

ONE HOUR N.W. OF LONDON

In lovely country on the Beds and Bucks borders.

Six bedrooms, 2 bathrooms, 3 reception.

MAIN SERVICES.

Cottage and garage.

PADDOCK AND $6\frac{1}{2}$ ACRES

A chance to secure a real bargain.

WILSON & Co., 23, Mount Street, W.1.

FAVOURITE PART OF SURREY

LOVELY RED BRICK GEORGIAN HOUSE

Ten bedrooms, 4 bathrooms, 3 reception.

Period features, panelled walls.

Cottage and garages.

ALL MAIN SERVICES.

Lovely old-world gardens.

FOR SALE WITH 50 ACRES

Inspected and recommended: WILSON & Co., as above.

LOVELY SITUATION ON MALVERN HILLS

Easy reach West Malvern. High up with panoramic views.



BEAUTIFUL GEORGIAN HOUSE

On 2 Floors only

Exceptionally well fitted, with every modern comfort. Eight bedrooms (all with basins h. and c.), 4 bathrooms, 3 reception rooms, period features. All main services. Central heating. Aga cooker. Splendid gardener's cottage. Finely timbered old gardens. Hard court. Paddock.

TO BE SOLD FREEHOLD WITH NEARLY 9 ACRES

Thoroughly recommended by WILSON & Co., 23, Mount Street, W.1.

SUSSEX

Easy reach of Haywards Heath. London 45 minutes.

ATTRACTIVE MODERN HOUSE

With fine views to the South Downs.

(NINE BEDS., 2 BATHS.,

3 RECEPTION.

MAIN SERVICES. "AGA."

Beautifully timbered gardens with hard court.

FOR SALE FREEHOLD WITH 5 ACRES

Sole Agents: WILSON & Co., as above.

SUSSEX

Between Horsham and Brighton.

SMALL GEORGIAN HOUSE

on outskirts of pretty village with frequent bus service.

Five beds. (basins), bath., 2 reception. Fine music room or studio.

Flat. Main services.

FREEHOLD £8,500 WITH 6 ACRES

WILSON & Co., 23, Mount Street, W.1.

GROSVENOR
2861

TRESIDDER & CO.

77, SOUTH AUDLEY STREET, LONDON, W.1

Telegrams:
"Cornishmen, London"

COTSWOLDS. £200 ACRES

KINGHAM JUNCTION 4 miles. T.T. Attested Farm. **CHARMING COTSWOLD FARMHOUSE.** Three reception, modern bathroom, 4 bed. Model cowhouse for 12, 4 loose boxes, large barn and other buildings. **TWO MODERN COTTAGES.** Main electricity throughout, ample water, phone. Sound land in good heart, worked on 3-year leys, approximately half pasture, small amount of woodland, remainder arable. **TITLE FREE.**—Sole Agents: TRESIDDER & Co., 77, South Audley Street, W.1. (24,797.)

SUSSEX COAST

HIGH POSITION, splendid sea and country views, convenient access to town and rail. **GENTLEMAN'S MODERN RESIDENCE,** in excellent condition, 7 bedrooms (h. and c.), 2 bathrooms, 3 reception and lounge hall. Main services. Central heating. Garage. Choice flower and vegetable garden. **ABOUT 1½ ACRES.** More land if desired, also a T.T. Attested Farm with farmhouse with 40 or with 90 acres.—TRESIDDER & Co., 77, South Audley Street, W.1. (23,990.)

MAGNIFICENT VIEWS SOUTH DOWNS

THIRTY-FIVE MINUTES LONDON. Station 1 mile. **A REALLY DELIGHTFUL AND EXCEPTIONALLY WELL-EQUIPPED MODERN HOUSE.** Built for the present owner in 1937 regardless of expense. Two floors only. Six bed., 2 luxurious bathrooms, 3 rec., fine panelled and galleried hall, offices with maid's room. Garage for 2-3 cars. Charming grounds with formal garden, rockery, putting course, etc., about **2 ACRES.** **FOR SALE FREEHOLD.**—Enthusiastically recommended by TRESIDDER & Co., 77, Audley Street, W.1. (24,614.)

RESIDENCE AND 33 ACRES

DEVON. Beautiful part, glorious country. **ELIZABETHAN STYLE RESIDENCE.** Four reception, 2 bath., 7-12 bed. (h. and c.)—part suitable as staff cottage. Electric light. Telephone. Double garage, hunter stabling. Farm buildings. Two cottages and productive pasture and arable. Also farmhouse if wanted or would sell residence and few acres. **VERY REASONABLE PRICE, FREEHOLD.**—TRESIDDER & Co., 77, South Audley Street, W.1. (20,400.)

CORNWALL. In a woodland setting; magnificent views to the River Fal and the English Channel. Secluded position, exceptionally pleasing **MODERN HOUSE,** built by an architect for his own occupation. Well fitted with central heating, excellent cupboards, oak flooring; all on two floors. Six bed., 2 bath., 3 reception, loggia, hall, kitchen, maids' sitting room. Playroom. Main electricity, good water supply. Garages for 3. Matured grounds with profusion of bulbs, etc., **IN ALL ABOUT 2 ACRES.** **FOR SALE FREEHOLD. IMMEDIATE POSSESSION.**—Strongly recommended by TRESIDDER & Co., 77, South Audley Street, W.1. (21,098.)

£4,500 FREEHOLD

SURREY. Hour London, electric trains. **FAMILY RESIDENCE.** Five bed., 2 bath., 4 reception. All main services. Double garage. Large garden.—TRESIDDER & Co., 77, South Audley Street, W.1. (24,118.)

And at
ALDERSHOT

ALFRED PEARSON & SON

WALCOTE CHAMBERS, HIGH STREET, WINCHESTER (Tel. 3388)

FLEET ROAD, FLEET, HANTS (Tel. 1066)

And at
FARNBOROUGH

A REAL GEM OF BEAUTIFUL APPEARANCE IN A LOVELY SETTING

Close to favourite Hants village, 1 hour Waterloo.



A PICTURESQUE COUNTRY RESIDENCE IN THE OLD-FASHIONED STYLE

On two floors only and beautifully appointed. Six bedrooms (4 with basins), 3 bathrooms, study, 3 reception rooms

MAIN ELECTRIC LIGHT, GAS AND WATER. CENTRAL HEATING.

Splendid entrance lodge. Double garage and rooms over. Heated greenhouse.

CHARMING GARDENS AND GROUNDS, including tennis lawn and small paddock. **5 ACRES**

PRICE £12,500 FREEHOLD

Fleet office.



WINCHESTER (3 MILES)

Fishing in the River Itchen.

AN IMPOSING GEORGIAN RESIDENCE

STANDING IN ITS OWN PARK

of about 21 ACRES

10 principal bed and dressing rooms.

4 bathrooms, 5 reception rooms.

Nursery suite.

4 servants' bedrooms.

Stabling and garages. Cottage and lodge.

ELECTRIC LIGHT, MAIN WATER AND GAS

VACANT POSSESSION

(except cottage and nursery flat)

PRICE £13,000 FREEHOLD

Sole Agents, Winchester office.

Telegrams:
"Wood, Agents, Wesdo,
London"

JOHN D. WOOD & CO.

23, BERKELEY SQUARE, LONDON, W.1

MAYfair 6341
(10 lines)

FOR SALE WITH VACANT POSSESSION

BETWEEN NEWBURY AND HUNGERFORD

Station 2 miles. Bus service within 300 yards.

450 feet up on the fringe of the Downs.

THIS CHOICE PROPERTY IS IN FIRST RATE ORDER

The house is approached by a carriage drive with lodge entrance.

SIX PRINCIPAL BEDROOMS. FOUR BATHROOMS.

THREE MAIDS' ROOMS.

FOUR RECEPTION ROOMS.



GOOD OFFICES.

CENTRAL HEATING.

MAIN ELECTRICITY AND WATER.

FARMHOUSE AND 2 COTTAGES.
(One cottage is let)

BEAUTIFULLY TIMBERED GROUNDS.

STABLING AND GARAGE.

HOME FARM.

IN ALL ABOUT 85 ACRES.

Full particulars of DREWETT, WATSON & BARTON, Newbury, and JOHN D. WOOD & Co., 23 Berkeley Square, London, W.1. (10566)

JUST IN THE MARKET

NEAR CHIPPERFIELD COMMON, HERTS

DISTINGUISHED MODERN RESIDENCE, LAVISHLY FITTED THROUGHOUT



5 ACRES. FREEHOLD WITH VACANT POSSESSION

JOHN D. WOOD & Co., 23, Berkeley Square, London, W.1. (42062)

Hall, large lounge, dining room, morning room, cocktail bar, sun terrace, 6 principal bed. and dressing rooms, 5 bathrooms, 4 secondary or staff bedrooms.

Modern offices. Central heating. Main water and electricity.

Attractive gardens and kitchen garden. Paddock.

WILTSHIRE

Eight miles west of Salisbury.

A CHARMING MELLOWED STONE AND TILED RESIDENCE OF CHARACTER

Seven bedrooms (with basins, h. and c.), 4 reception rooms, 3 bathrooms. Central heating. Main electricity. Ample water. Modern drainage.

Self-contained staff quarters, 3 bedrooms, sitting room, kitchen and bathroom.

Garages, stabling, 2 cottages.

Charming garden, kitchen garden, orchard and paddock.



IN ALL ABOUT 14 ACRES

Full particulars from the Joint Sole Agents: ROBERT THAKE & Co., Salisbury, and JOHN D. WOOD & Co., 23, Berkeley Square, London, W.1.

By Order of Executors

SURREY—SUSSEX BORDERS

Horley 4 miles. Reigate 6 miles. 25 miles Hyde Park Corner and Brighton. Choice Residential, Agricultural and Sporting Estate.

EDOLPH, CHARLWOOD



Lounge hall, 4 reception rooms, 5 bedrooms, 2 bathrooms. Main water and electricity. Delightful gardens, orchard and 3½ ACRES

WITH VACANT POSSESSION

ATTESTED T.T. DAIRY FARM 203 ACRES INCLUDING PAIR OF MODERN COTTAGES AND LODGE let at £306 per annum.

SEVENTY-TWO ACRES OF SPORTING WOODLANDS IN HAND.

ACCOMMODATION LANDS AND CAPITAL SHOOTING OVER THE WHOLE, EXTENDING TO ABOUT 310 ACRES

For Sale by Auction (unless sold privately meanwhile) as a Whole or in 5 Lots at The Market Hall, Redhill, on Wednesday, November 30, 1949, at 2.15 p.m. Solicitors: Messrs. MORRISON, HEWITT & HARRIS, Reigate, Surrey. (Tel. No. 3381) Full particulars from the Auctioneers: JOHN D. WOOD & Co., 23, Berkeley Square, London, W.1.

By direction of W. Oliphant, Esq.

CHORLEY WOOD, HERTS

HIGH-CLASS RESIDENTIAL DISTRICT

Just over 1 mile from Rickmansworth Station. Ideal for city man. Rural surroundings, High up with beautiful views. Gravel soil.

Four bedrooms (2 with basins), bathroom, 2 reception rooms, kitchen/breakfast room, cloakroom. All main services.

Dual hot-water system. Gas radiators. Wireless points in all rooms. Garage. Workshop.

Delightful pleasure gardens with levelled site for tennis court. Range of buildings with main water and electricity. Orchard. Two paddocks. Six-roomed cottage in village.



3½ ACRES Self-supporting holding.

PRICE £7,750 FREEHOLD

Joint Sole Agents: CORY & CORY 4, Odeon Parade, Rickmansworth; JOHN D. WOOD AND Co., 23, Berkeley Square, London, W.1.

VALE OF WHITE HORSE

Between Oxford and Faringdon.

A very delightful small estate of 17 acres.



Charming half-timbered Tudor cottage with stone mullioned windows and mellowed stone roof.

LOUNGE HALL, DINING ROOM.

KITCHEN WITH RAYBURN.

BATHROOM, 3 BEDROOMS.

GARAGE.

MODERN DRAINAGE. GOOD WATER SUPPLY. ELECTRICITY.

WOODLAND AND LAWNS.

Inspected and recommended by JOHN D. WOOD & Co., 23, Berkeley Square, London, W.1. (11443)

BY AUCTION IN ONE LOT.

VACANT POSSESSION

"WHITE OAKS,"

TOTTINGWORTH

near HEATHFIELD, SUSSEX

Cream washed modern Residence suitable for School, Nursing Home, etc., or for Conversion to One or More Private Residences.

"WHITE OAKS" contains lounge hall, cloakroom, 2 reception, kitchen with Aga, 6 bedrooms, 2 bathrooms. Outbuildings.

THE ANNEXE contains hall, cloakroom, 2 reception, modern kitchen, 7 bedrooms, 2 bathrooms. Outbuildings. Garage.

Central heating. Main water and electricity.

Septic tank drainage.

Gardens, paddock.

ABOUT 5 ACRES

For Sale by Auction (unless sold privately) at the White Hart Hotel, Lewes, on November 21, at 3 p.m.

Joint Auctioneers: ROWLAND GORRINGE & Co., Uckfield, and JOHN D. WOOD & Co., 23, Berkeley Square, London, W.1.

SUSSEX—ADJOINING NEW FOREST

Uckfield 5 miles; near frequent bus routes.



AN EXCEPTIONALLY WELL-FITTED MODERN SUSSEX-STYLE RESIDENCE

delightfully situated with south views over the Forest. Hall, cloakroom, large lounge 30 ft. x 24 ft., dining room, 4 bedrooms, 2 bathrooms, kitchen with Esse cooker. Garage for 3, chauffeur's cottage, bothy. Garden, well-fruited orchard, woodland.

IN ALL ABOUT 5½ ACRES

FOR SALE WITH VACANT POSSESSION

Agents: JOHN D. WOOD & Co., 23, Berkeley Square, London, W.1. (3815A)

BOURNEMOUTH
 WILLIAM FOX, F.R.I.C.S., F.A.I.
 E. STODDART FOX, F.R.I.C.S., F.A.I.
 H. INSLEY FOX, F.R.I.C.S., F.A.I.

By order of the Trustees of Mrs. K. M. Copley.

Most conveniently situated close to the centre of the town, 2½ miles from Sopley Railway Station, 10 miles from Blandford, 28 miles from Bournemouth.

FOX & SONS

LAND AGENTS
 BOURNEMOUTH—SOUTHAMPTON—BRIGHTON—WORTHING

SHAFTESBURY—DORSET

THE COMMODIOUS FREEHOLD RESIDENCE "BARTON HILL HOUSE"



Seven bedrooms (4 with fitted basins), 2 well equipped bathrooms, 3 reception rooms, entrance hall with cloakroom, ample domestic offices with servants' sitting room.

Excellent range of buildings comprising coach house, stabling and garages for 4 cars, outside room of 60 ft. by 20 ft. forming billiards and games room with central heating, range workshop, potting and garden shed, 3 heated greenhouses.

THE WHOLE AMOUNTING TO ABOUT 18 ACRES VACANT POSSESSION ON COMPLETION OF THE PURCHASE
To be sold by Auction at the Town Hall, Shaftesbury, on Tuesday, November 29, 1949, at 3 p.m. (unless previously sold privately).

Solicitors: Messrs. BURRIDGE KENT & ASKELL, Shaftesbury, Dorset
 Auctioneers: Messrs. FOX & SONS, 44-52, Old Christchurch Road, Bournemouth, and at Southampton, Brighton and Worthing.

CENTRAL SUSSEX

Occupying a delightful position in parklike surroundings and convenient to a picturesque village, 2 miles Uckfield and 40 miles London.

REALLY ATTRACTIVE MODERN RESIDENCE



The accommodation is well designed and comprises: 4 bedrooms (3 h. and c.), bathroom, spacious hall, lounge, dining room, kitchen, loggia. In excellent condition throughout. Main electricity and water. Modern septic tank drainage. Double garage. The well-maintained gardens include lawns, flower beds, fruit trees and kitchen portion, in all about

¾ ACRE

VACANT POSSESSION. PRICE £6,750 FREEHOLD

Apply: Fox & SONS, 117, Western Road, Brighton.
 Tel.: Hove 9201 (6 lines).

WITHIN THE COUNTY BOROUGH OF BOURNEMOUTH

In a picturesque village close to the River Stour and enjoying excellent boating and yachting facilities. About 4½ miles from the centre of Bournemouth.

To be Sold. This charming old House of Character, part of which is reputed to be some 300 years old but now modernised, in excellent condition throughout.



ONE ACRE

Price £7,000 FREEHOLD

For further particulars apply: Fox & SONS, 44-52, Old Christchurch Road, Bournemouth.

Four bedrooms, 2 dressing rooms, bathroom. Drawing and dining rooms, both with heavy beamed ceilings.

Roomy hall, cloak, ante-room, kitchen and good offices.

Main water, gas and electricity.

Garage. Store sheds.

Well matured gardens partly walled, including lawn, rockery, shrubs, small orchard and kitchen garden, etc. The whole covering an area of nearly

BEAUTIFUL NEW FOREST

In one of the most picturesque villages in this very favourite district and commanding magnificent views over beautiful country. Bournemouth and Southampton only 15 miles

DELIGHTFUL FREEHOLD RESIDENTIAL PROPERTY WITH CHARMING HOUSE EQUIPPED WITH ALL MODERN CONVENIENCES

Five principal bedrooms, 2 staff bedrooms, dressing room, 2 bathrooms, 4 w.c.s, 4 reception rooms, staff sitting room, lounge hall. Kitchen and good offices. Main elec., water and gas. Central heating.

Garage. Stabling. Numerous outbuildings. Gardener's cottage.

Beautiful gardens and grounds in excellent order, including lawns, tennis court, flower beds, borders, kitchen garden, and about 4 ACRES OF MARKET

GARDEN UNDER INTENSIVE CULTIVATION IN FULL PRODUCTION
The whole extending to an area of about 7 ACRES

For particulars apply: FOX & SONS, 44-52, Old Christchurch Road, Bournemouth.



EDWALTON, NEAR NOTTINGHAM

Situated in one of the most residential and exclusive districts, about 3 miles from the centre of the city. Commanding views over the open countryside.

THE EXCEPTIONALLY ATTRACTIVE AND BEAUTIFULLY APPOINTED FREEHOLD RESIDENCE

"EDWALTON LODGE"

Six principal and 3 secondary bedrooms, dressing room, 2 bathrooms, boxrooms. Imposing oak-panelled entrance hall, 3 reception rooms. Billiards room. Compact domestic offices.

All main services. Garages for 3 cars.

Two exceptionally attractive semi-detached cottages. Beautifully kept and fully matured pleasure grounds of about 2½ acres, including picturesque rockery and water garden, tennis court, ornamental rose garden, herbaceous borders, productive kitchen garden.

Also two pasture and arable fields of about 13½ acres purchased by present owner to preserve open views from principal rooms of the house.

The whole covering a total area OF ABOUT 16 ACRES.

Vacant Possession of the Residence, Cottages and Grounds of about 2½ acres, on completion of the purchase.

To be Sold by Auction at the Black Boy Hotel, Nottingham, on Tuesday, November 22, 1949, at 3 p.m. (unless previously sold privately).

Solicitors: Messrs. WELLS & HIND, 14-16, Fletcher Gate, Nottingham. Joint Auctioneers: Messrs. FOX & SONS, 44-52, Old Christchurch Road, Bournemouth; and at Southampton, Brighton and Worthing. Messrs. W. H. HARLOW & SON, Station Buildings, Parliament Street, Nottingham.

Bournemouth 6300
 (5 lines)

44-52 OLD CHRISTCHURCH ROAD, BOURNEMOUTH
 (12 BRANCH OFFICES)

Telegrams:
 "Homefinder," Bournemouth



ESTATE

KENSINGTON 1490
Telegrams:
"Estate, Harrods, London"

HARRODS

34-36, HANS CRESCENT, LONDON, S.W.1

OFFICES

Southampton
West Byfleet
and Haslemere

AUCTION NOVEMBER 21 (IF NOT SOLD PRIVATELY) AT THE CROWN HOTEL, WORCESTER

WOLD MILL, CRADLEY, HEREFORD

In delightful country on the Worcestershire borders.

THE ATTRACTIVE SMALL DAIRY AND FRUIT FARM



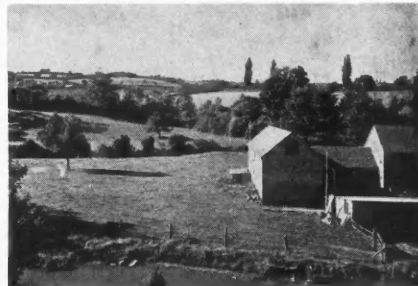
MODERNISED GEORGIAN RESIDENCE

3-4 reception rooms, 6 bedrooms, dressing room, 2 bathrooms. Main electricity and power. Own water (electric pump). Complete central heating. Aga cooker.

Pair of cottages. Model cowhouse for 6 with milking machine, dairy, etc., second cowhouse, large barn, pig sties, garages, etc. Pasture, arable, orchards

ABOUT 22 ACRES

with stream running through.



FREEHOLD. VACANT POSSESSION except one Cottage

Solicitors: Messrs. DUNNING, RUNDLE & STAMP, Honiton, Devon. Auctioneers: Messrs. BENTLEY, HOBBS & MYTTON, 49, Foregate Street, Worcester (Tel. 5194/5), and HARRODS LTD., 34-36, Hans Crescent, Knightsbridge, S.W.1 (KEN. 1490. Extn. 809) C.2

KESTON PARK ESTATE

Close Hayes and Keston Commons. 3 miles south of Bromley. 1 min. walk of coach and bus services.



THIS EXTREMELY ATTRACTIVE DETACHED RESIDENCE

designed by an architect, and replete with every modern convenience. Hall with cloakroom, lounge 24 ft. x 14 ft., dining room, kitchen and usual offices, 3 bedrooms, luxury bathroom.

LARGE GARAGE.

WELL LAID OUT GARDEN with lawns, flower beds, many trees and shrubs, etc.

FOR SALE FREEHOLD

Inspected and strongly recommended by HARRODS LTD., 34-36, Hans Crescent, Knightsbridge, S.W.1 (Tel: KENSINGTON 1490. Extn. 828). C.5

Auction November 22 (if not sold privately) at the Knightsbridge Estate Sale Rooms, S.W.1.

THE APIARY, Nr. UCKFIELD, SUSSEX

Just to the south of the lovely Ashdown Forest.



THE PICTURESQUE COTTAGE STYLE RESIDENCE WHICH HAS BEEN ENLARGED AND MODERNISED

Two reception rooms, 4 bedrooms, 2 bathrooms. Main electric light, power and water. Modern drainage. Garage. Outbuildings. Pleasant garden. ABOUT 1 ACRE, bounded by a stream.

FREEHOLD. VACANT POSSESSION

Solicitors: Messrs. DAWSON & HART, Town Hall Chambers, Uckfield (Tel. 5). Auctioneers: HARRODS LTD., 34-36, Hans Crescent, Knightsbridge, S.W.1 (Tel: KENSINGTON 1490. Extn. 807). C.3

HARRODS, LTD.

Announce that they have acquired the
Established Auction and Estate
Business of

PRING & CO.

40, THE AVENUE (STAG
GATES), SOUTHAMPTON

Telephone: SOUTHAMPTON 2171

Mr. W. E. PRING, the Senior Partner,
will be remaining as Manager of these
Offices which will operate in close liaison
with the HEAD OFFICE of

HARRODS ESTATE OFFICES

34-36, Hans Crescent, Knightsbridge, S.W.1. and at
West Byfleet and Haslemere, Surrey.

OXSHOTT WOODS AND COMMON

Convenient to local transport, 1½ miles station.



BEAUTIFULLY BUILT AND WELL EQUIPPED RESIDENCE

Facing due south, with views to Leith Hill.

Sitting hall, 2 fine reception rooms, 3 best bedrooms, 1 dressing room, 2 bathrooms, accommodation for married couple with sitting room, 2 bedrooms, own bathroom.

All main services, complete central heating.

GARAGE FOR 2 CARS.

DELIGHTFUL BUT ECONOMICAL GARDEN

OF ABOUT 1 ACRE

FREEHOLD FOR SALE. VACANT POSSESSION

Inspected and strongly recommended by the Sole Agents:
HARRODS LTD., 34-36, Hans Crescent, Knightsbridge, S.W.1
(Tel: KENSINGTON 1490. Extn. 806). C.2

SURREY ADJACENT PRIVATE GOLF

A RESIDENCE OF EXCEPTIONAL CHARM AND CHARACTER

Only about ½ hour Town. S.W. side.



Three large reception rooms, billiards room, 7 bedrooms, dressing room, 2 bathrooms. Co.'s electric light, gas and water, central heating. Double garage, gardens and grounds with fine brick wall include spacious lawns, sunken garden, hard tennis court, productive kitchen garden.

IN ALL ABOUT 4 ACRES

FOR SALE FREEHOLD

Strongly recommended by HARRODS LTD., 34-36, Hans Crescent, Knightsbridge, S.W.1 (Tel: KENSINGTON 1490. Extn. 807). C.3

OXON—ABOUT 450 FT. ABOVE SEA LEVEL

Convenient to an unspoilt village, about 8 miles Banbury.



CHARMING STONE-BUILT RESIDENCE

Three reception rooms, 6 bedrooms, dressing room, bathroom, stabling, outbuildings.

Co.'s electric light and water, radiators.

Well matured garden, with kitchen garden, fruit trees, meadow.

IN ALL ABOUT 3½ ACRES

VERY REASONABLE PRICE FOR QUICK SALE

HARRODS LTD., 34-36, Hans Crescent, Knightsbridge, S.W.1
(Tel: KENSINGTON 1490. Extn. 807). C.3

AUCTION NOVEMBER 22 (IF NOT SOLD PRIVATELY) AT KNIGHTSBRIDGE ESTATE SALE ROOMS, S.W.1

WHINCROFT—HINDHEAD

700 feet up, adjoining Trust Land and enjoying magnificent views. Close buses. Haslemere Station (Waterloo 1 hour) 2½ miles.



Attractive stone-built Freehold Residence entirely on two floors.

Hall, 3 reception rooms, 7 bed. and dressing rooms (3 h. and c.), 2 bathrooms. Co.'s services. Modern drainage.

Partial central heating. EXCELLENT COTTAGE (6 rooms and bath). Two garages. Heated greenhouses.

Attractive but inexpensive grounds ABOUT 3½ ACRES

VACANT POSSESSION



Solicitors: Messrs. POTTER, CRUNDWELL & BRIDGE, 36, West Street, Haslemere, Surrey. Auctioneers: HARRODS LTD., 34-36, Hans Crescent, Knightsbridge, S.W.1 (Tel: KENSINGTON 1490. Extn. 810) (C.1), and 55, High Street, Haslemere (Tel. 953/4).

44, ST. JAMES'S
PLACE S.W.1

JAMES STYLES & WHITLOCK

REGent 0911 (2 lines)
REGent 2858 and 0577

DORSET BORDERS

THIS ATTRACTIVE STONE AND TILED COUNTRY RESIDENCE

Close to a village and convenient for access to London by fast trains via Southern and Western region routes.



Excellent Hunting.

Hall (18 ft. x 18 ft.) and 2 sitting rooms, cloakroom, 7 bedrooms (4 basins), 2 bathrooms, servants' hall. Main water and electricity. Central heating. "Esse" cooker.

Magnificent range of loose boxes, garage, etc.

Charming garden and paddock.

PRICE FREEHOLD £8,800 OR NEAR OFFER

JAMES STYLES & WHITLOCK, 44, St. James's Place, S.W.1. (L.R. 17623)

WILTSHIRE

AN HISTORICAL SMALL COUNTRY RESIDENCE (STONE AND TILED)

350 ft. up, southern aspect, beautiful views, outskirts of village, rural surroundings, bus passes hourly, 1½ miles station. Everything in splendid order, modernised yet retaining original characteristics. Loftly rooms. Four sitting rooms, 6 bedrooms (all with basins). Three bathrooms, maid's sitting room. "Esse" cooker.

CENTRAL HEATING. ELECTRIC LIGHT. MAIN WATER. Cottage. Stabling and garage. Dairy.

ABOUT 13 ACRES

Sole Agents: JAMES STYLES & WHITLOCK, 44, St. James's Place, S.W.1. (L.R. 12624)

10 MILES FROM OXFORD

TO LET UNFURNISHED

ELIZABETHAN STONE-BUILT COUNTRY RESIDENCE



on gentleman's estate.

Modernised and in first-class order. Southern aspect. Immediate possession. Lease 7, 14, 21 years. Two sitting rooms, 7 bedrooms, 2 bathrooms. Electric light. Main water. Garage and stabling. Simple gardens and 2 paddocks.

ABOUT 8 ACRES

Sole Agents: JAMES STYLES & WHITLOCK, 44, St. James's Place, S.W.1. (L.R. 23459)

BERKSHIRE

"EAST WOODHAY HOUSE," NEAR NEWBURY

4 miles Newbury, 14 miles Andover, 20 miles Winchester.



Hall and 3 sitting rooms, 9 bedrooms (6 basins), 3 bathrooms, "Esse" cooker. Main electricity and power. Co.'s water. Central heating. Maids' sitting room. SECONDARY RESIDENCE with 2 sitting rooms, 3 bedrooms, bathroom. Main services.

Two lodges at entrance to drive.

THREE GARAGES.

Grounds and 2 paddocks.

Total area about 7½ acres

(Extra land up to about 76 acres in all, including stud farm with magnificent stabling can be purchased subject to farm tenancy.)

For Sale by Private Treaty at a most moderate price for early sale. The property is in first-rate order throughout.

Inspected and recommended by Sole Agents: JAMES STYLES & WHITLOCK, 44, St. James's Place, S.W.1.

HERTS

Near golf, in a fine open position on the outskirts of a nice old town.

ATTRACTIVE HOUSE

with large hall, 3 reception rooms, offices, 6 bed. and dressing rooms, bathroom. Main services. Garage. Stabling. Finely timbered gardens well stocked with fruit and vegetables. Grass orchard.

IN ALL ABOUT 1½ ACRES

FREEHOLD FOR SALE

Particulars from Messrs. JAMES STYLES & WHITLOCK, 44, St. James's Place, London, S.W.1. (L.R. 23460)

WESTERN MIDLANDS

EXCELLENT RESIDENTIAL AND AGRICULTURAL PROPERTY

Within comfortable reach of important centres.

Good house commanding distant views and now occupied as two separate units.

ACCREDITED FARM with good buildings, including fine cowhouse for over 40.

Electric light and ample water.

OVER 80 ACRES of capital land—mostly grass.

TWO COTTAGES.

FREEHOLD FOR SALE

Apply: JAMES STYLES & WHITLOCK, 44, St. James's Place, London, S.W.1. (L.R. 23488)

IN THE GRAFTON HUNT

Convenient for Brackley, Banbury and Northampton.

227 ACRES (about 155 acres is Attested, the remainder is separated by road and can be used for store cattle), 10 cottages. Substantial Farm Buildings.

FOR SALE WITH
VACANT POSSESSION
(except 2 cottages).

One of the most attractive Residential and Agricultural Properties on the market in this favourite district. 500 feet above sea level, southern aspect, glorious views. Main electricity and power. Central heating. Abundant water. "Esse" cooker. Four sitting rooms, 12 bedrooms, 4 bathrooms.

CHARMING GARDENS.

TITHE FREE

Sole Agents: JAMES STYLES & WHITLOCK, 44, St. James's Place, S.W.1. (L.R. 23148)

28, BARTHOLOMEW ST.,
NEWBURY

THAKE & PAGINTON

Tel.: NEWBURY 5823
(2 lines)

CHARMING OLD-WORLD COTTAGE RESIDENCE

Beautifully restored and modernised and in excellent condition throughout.
Swindon 3 miles.



Small lounge hall, 2 reception rooms, offices, 3 bedrooms, modern bathroom.

Garage and outbuildings.

Productive and well laid out garden.

IN ALL ABOUT ¾ ACRE

ALL MAIN SERVICES.

VACANT POSSESSION

PRICE £4,750

(9663)

MARLBOROUGH. ONE OF THE MOST BEAUTIFULLY FITTED RESIDENCES IN THE DISTRICT. First-class order both inside and out. Hall, cloakroom, 3 reception rooms, offices, "Aga" cooker, 4 principal bedrooms, 2 luxuriously fitted bathrooms, 4 secondary bedrooms. Garage for 2 cars. Summerhouse. Heated greenhouse. Charming and secluded grounds. All main services. Central heating. PRICE £8,000 (7696)

BETWEEN PANGBOURNE AND STREATLEY. ATTRACTIVE PERIOD HOUSE WITH QUEEN ANNE FEATURES. Excellent position with good views. Hall, 4 reception rooms, cloakroom, offices, 7 bedrooms, 3 bathrooms. Garage. Cottage. Well-timbered grounds. 2¼ ACRES. Main water, electric light and power. Central heating. PRICE £9,650 OPEN TO OFFER. (9659)

PEWSEY DISTRICT. 8 MILES MARLBOROUGH. ATTRACTIVE BRICK BUILT RESIDENCE with part thatched and slated roof. Two reception rooms, kitchen-scullery, 3 bedrooms, bathroom. Garage. ½ ACRE. Main electricity. Water by electric pump. Modern drainage. PRICE £4,250. (9665)

OFF MAIN MAIDENHEAD-WINDSOR ROAD. VERY USEFUL SMALL HOLDING. BRICK-BUILT AND SLATED DETACHED RESIDENCE. Hall, 2 reception rooms, offices, 3 bedrooms, bathroom, cowstall. Small barn, stabling. Orchards. 4 ACRES. Main water, gas, electricity. PRICE £5,750 OR NEAR OFFER. (9661)

AUCTIONEERS AND VALUERS
Tel. GROsvenor 3121 (3 lines)

WINKWORTH & CO.

48, CURZON STREET,
MAYFAIR, LONDON, W.1.

SUSSEX

One mile from a village.

A RESIDENTIAL FARM OF 250 ACRES

THE HOUSE, STANDING HIGH,
PARTLY OF GEORGIAN DATE
with additions, is soundly built.

Comprising 6 main bedrooms, 2 bathrooms
hall and 3 reception rooms, with separate staff
flat.



Oak timber work throughout.

MAIN ELECTRICITY.

MAIN WATER FOR HOUSE AND AMPLE

ESTATE SUPPLY FOR THE FARM.

Pleasant garden, greenhouses.

Pasture and arable, with excellent farm
buildings.

FREEHOLD FOR SALE

PRICE £27,500

Joint Sole Agents: Messrs. T. BANNISTER & Co., Market Place, Haywards Heath, and WINKWORTH & Co., 48, Curzon Street, London, W.1.

TOTTENHAM COURT RD., W.I
(EUSon 7000)

MAPLE & Co., LTD.

5, GRAFTON ST., MAYFAIR, W.I
(REGent 4685)

MIDDLESEX, NORTHWOOD

FOR SALE FREEHOLD

THIS CHOICE MODERN HOUSE IN THE GEORGIAN STYLE

Oak panelled hall, drawing room, small study, oak panelled dining room, lounge, 9 bedrooms, 2 fine bathrooms, maids' sitting room, etc.

GARAGE FOR 2 CARS WITH ROOMS OVER FOR CHAUFFEUR AND BATHROOM.

LOVELY GARDEN OF ABOUT 1½ ACRES

TENNIS COURT, YEW HEDGES, PROLIFIC KITCHEN GARDEN.

CENTRAL HEATING.

PRICE £12,000

Strongly recommended by MAPLE & Co., as above.



KENT, CLOSE TO SUSSEX BORDER

In charming country, within a few miles of Tunbridge Wells and Maidstone.

EIGHTEENTH CENTURY RESIDENCE

Twelve bed. and dressing rooms, 5 bathrooms. Fine suite of period reception rooms.

CENTRAL HEATING.

CO.'s ELECTRICITY, ETC.

PERIOD COTTAGE AND GARAGES.

OLD-WORLD GARDENS AND GROUNDS.

ABOUT 8 ACRES

PRICE £14,500 FREEHOLD

EXTRA LAND AND LODGE AVAILABLE

Agents: MAPLE & Co., LTD., as above.



23, HIGH STREET,
COLCHESTER

C. M. STANFORD & SON

Phone:
Colchester 3165

IN DEDHAM VILLAGE, ESSEX. TWO QUEEN ANNE HOUSES

THE OLD WELL HOUSE

LOUNGE 37 ft. x 16 ft. 9 in. DINING ROOM.

GOOD DOMESTIC OFFICES.

CLOAKROOM (H. AND C.).

SIX BEDROOMS. BATHROOM.

ALL MAIN SERVICES.

CHARMING GARDEN.

FREEHOLD £3,500

VACANT POSSESSION



THE OLD SCHOOL HOUSE

MORNING ROOM WITH ORIGINAL PINE
PANELLING.

CLOAKROOM (H. AND C.).

TWO OTHER RECEPTION.

KITCHEN (ESSE).

EIGHT BEDROOMS. TWO BATHROOMS.

CENTRAL HEATING. ALL MAIN SERVICES.

GARAGE.

CHARMING GARDEN.

FREEHOLD £5,500

VACANT POSSESSION

ROWLAND GORRINGE & CO., F.A.I.
LEWES (Tel. 660, 3 lines) and at UCKFIELD AND HURSTPIERPOINT, SUSSEX

SUSSEX

THE ATTRACTIVE COUNTRY RESIDENCE OF CHARACTER
"NORTH HALL," EAST CHILTINGTON, NR. LEWES

1 mile main line. 5 miles from Haywards Heath and Lewes.

Occupying a charming and rural position close to the Downs.

Five bedrooms, bathroom, galleried hall, 3 reception.

MAIN ELECTRICITY. CENTRAL HEATING. PRIVATE WATER SUPPLY.

Excellent stabling and garage. Heated greenhouses. Attractive garden, 2 paddocks.

OVER 4 ACRES

VACANT POSSESSION (except of Paddocks).

Auction on December 5, 1949 (unless previously sold).

Solicitors: Messrs. VINALL, SONS & REID, Lewes, Tunbridge Wells and Hailsham.

SUSSEX

THE CHARMING SMALL COUNTRY RESIDENCE
"MERTON COTTAGE," RINGMER, NR. LEWES

Close to the village green, bus services and shops.

Under 3 miles from Lewes (London 1 hour) and 2 miles from Glyndebourne. Close to the Downs.

Seven bedrooms, 2 bathrooms, 3 reception rooms.

MAIN ELECTRICITY, WATER AND DRAINAGE.

Stabling, garage and kennels.

Charming partly walled garden, orchard and paddock.

ABOUT 3½ ACRES

VACANT POSSESSION

Auction on December 5 (unless previously sold).

Solicitors: Messrs. HUNT, NICHOLSON, ADAMS & Co., Lewes.

GRIBBLE, BOOTH & SHEPHERD

37, WINCHESTER STREET, BASINGSTOKE. And at YEovil.

By direction of the Public Trustee and Mrs. Chester-Browne.

HAMPSHIRE

Stockbridge 4, Andover 6, and London about 70 miles.

THE FREEHOLD GEORGIAN FARMHOUSE RESIDENCE
known as

"PYLES FARMHOUSE," NETHER WALLOP

Accommodation: Lounge hall with cloakroom, 3 reception rooms, kitchen, 5 bedrooms (3 with basins h. and c.), bathroom. Double garage.

Main electricity, well water by electric pump. Modern drainage.

Matured gardens of

ABOUT 2 ACRES

OFFERED WITH VACANT POSSESSION

Messrs. GRIBBLE, BOOTH & SHEPHERD have been instructed to offer the above for Sale by Public Auction (unless previously sold privately) at the Royal Hotel, Winchester, Monday, November 28, 1949, at 3 p.m.

Auctioneers' Offices: 37, Winchester Street, Basingstoke (Tel. 106). And at Yeovil, Solicitors: Messrs. WOOLLEY & WHITFIELD, 1, Great Winchester Street, London, E.C.2. (Tel.: LONDON Wall 1337/8).

SALISBURY
(Tel. 2491)

WOOLLEY & WALLIS

and at **RINGWOOD**
& **ROMSEY**

DELIGHTFUL COUNTRY COTTAGE

Between Salisbury (8 miles) and Southampton (14 miles).



LOUNGE,
DINING HALL,
OFFICES,
3 BEDROOMS,
BATHROOM,
MAIN WATER.
ELECTRIC LIGHT (plant)
ATTRACTIVE GROUNDS

ABOUT 1½ ACRES
VACANT POSSESSION

Auction, Salisbury (unless previously sold) November 23, 1949.

Joint Auctioneers: WOOLLEY & WALLIS, Salisbury, Romsey and Ringwood;
MYDDELTON & MAJOR, Salisbury.

HANTS—WILTS BORDERS

ATTRACTIVE VILLAGE RESIDENCE
10 miles of Salisbury.



HALL, DRAWING
ROOM/DINING ROOM
(21 ft. x 16 ft. 6 in.),
DOMESTIC OFFICES,
3 BEDROOMS,
BATHROOM, SEP. W.C.
FOUR-ROOMED
COTTAGE (Let).
MAIN ELECTRICITY.
ESTATE WATER.

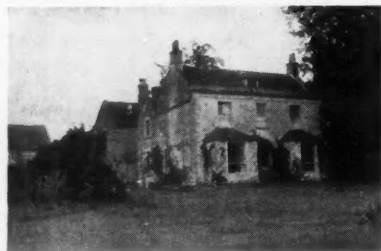
ATTRACTIVE GARDEN
ABOUT ½ ACRE

VACANT POSSESSION OF RESIDENCE
WOOLLEY & WALLIS, Salisbury, Romsey and Ringwood.

UNSOLD AT AUCTION. NOW IN THE MARKET PRIVATELY.
WITH VACANT POSSESSION BEAUFORT HUNT

WILTSHIRE

Attractive and unique Country Residence
COWBRIDGE LODGE, MALMESBURY



*½ mile from the town, 7 miles
Kemble main line station
(Paddington 90 mins.).*

Entrance hall, dining
and drawing rooms, 4 principal
bedrooms (3 with basins),
bathrooms, staff quarters
and usual offices.

Two garages, stabling.

Attractive old-world walled
garden.

THE WHOLE ABOUT
5¼ ACRES

Main water, gas and electricity. Aga cooker. Central heating. Rateable value £56
Further particulars and to view apply:

FIELDER, JONES & TAYLOR
10, Oxford Street, Malmesbury (Tel. 3123), or **RYLANDS & CO.**, Cirencester,
Glos (Tel. 53).

R. B. TAYLOR & SONS

16, PRINCES STREET, YEovil, SOMERSET. Tel. 817-8
AND AT SHERBORNE AND BRIDGWATER

IN THE NEW FOREST—NEAR FORDINGBRIDGE

A MODERN RESIDENCE OF CONSIDERABLE CHARM
Delightfully situated with wide views over the Forest

and containing 3 large
reception rooms, 3 fully
fitted bathrooms, 7 bed-
rooms, usual domestic
offices.

Cottage. Garage for 2 cars.
Stabling and other out-
buildings.

ELECTRIC LIGHT by
water turbine.

COMPANY'S WATER.
MODERN DRAINAGE.

Attractive and inexpensive
gardens and grounds ex-
tending

IN ALL TO 10 ACRES

Including a small lake stocked with trout. Further land and another cottage
available if required.

PRICE ONLY £8,200 FREEHOLD
WITH VACANT POSSESSION

Recommended by the owner's Agents as above.



FOR SALE BY PRIVATE TREATY

WITH VACANT POSSESSION

Well-situated within 5 miles of Cambridge and
15 miles of Newmarket

A Quite Exceptionally Charming

FREEHOLD

RESIDENTIAL PROPERTY

of most attractive design with every convenience.

HALL, 2 RECEPTION ROOMS,

STUDY,

5 BEDROOMS,

2 BATHROOMS,

COMPACT DOMESTIC OFFICES

EXCELLENT GARAGE ACCOMMODATION

Central heating and all services.

Most attractive garden.

WEST SUFFOLK

An Attractive Freehold Detached Residence

"WESTCROFT," HARTEST

WITH VACANT POSSESSION

HALL, 2 RECEPTION ROOMS,

5 BEDROOMS, BATHROOM,

AMPLE DOMESTIC OFFICES.

GARAGE, STABLING AND OUTBUILDINGS.

ELECTRICITY. GOOD WATER SUPPLY.

MODERN GARDEN AND Paddock.

3¼ ACRES

For Sale by Auction at Bury St. Edmunds during
November (unless previously sold by private treaty).

WEST SUFFOLK

Forming part of the Stoke College Estate

TO BE LET FURNISHED ON LEASE

STOKE COLLEGE

This most attractive and historically interesting House in
the village of Stoke-by-Clare.

The House stands on the site of a Benedictine Priory
which was founded in 1124.

FIVE RECEPTION ROOMS,

16 PRINCIPAL BEDROOMS,

AMPLE DOMESTIC OFFICES.

EXTENSIVE STABLING AND GARAGE

ACCOMMODATION.

MOST ATTRACTIVE GROUNDS AND PARK.

Comfortably furnished with period furniture.

RENT £850 A YEAR ON LEASE

For detailed particulars apply:

MESSRS. BIDWELL & SONS,

CHARTERED SURVEYORS AND LAND AGENTS:

HEAD OFFICE, 2, KING'S PARADE, CAMBRIDGE, AND AT ELY, IPSWICH AND 49, ST. JAMES'S STREET, LONDON, S.W.1

50, BROOK STREET,
MAYFAIR, LONDON,
W.1

COLLINS & COLLINS

Telephone:
MAYfair 6248

WILTSHIRE

About two hours from Paddington. Easy reach of Bath and Bristol.



LOVELY OLD MODERNISED FARMHOUSE OF CHARACTER
On outskirts of village. Secluded position. Views to the Wiltshire Downs. Entrance hall, cloak room, 2 reception rooms (third if required), 4 best and 2 maids' bedrooms, 2 BATHROOMS. ELECTRIC LIGHT. Kitchen (Aga cooker). Garage. Stabling. Old-world Garden, well stocked with fruit trees. **ABOUT 2½ ACRES.**
FREEHOLD. PRICE £7,900, OPEN TO OFFER. VACANT POSSESSION
Owner's Agents: COLLINS & COLLINS. Folio 24207.

WANTED

MIXED ESTATE REQUIRED BY TRUSTEES

With several hundred thousand pounds AVAILABLE FOR INVESTMENT
Long or short term ground rents shop and house or office property, and some AGRICULTURAL LAND can be included. Any of the principal provincial cities would be entertained and the Metropolitan area is not objected to.

PARTICULARS WILL BE DEALT WITH IN "STRICT CONFIDENCE"
by Messrs. COLLINS & COLLINS, Estate Agents, 50, Brook Street, Mayfair, London, W.1.

SUSSEX, OXON, HERTS, BERKS OR HANTS

£10,000 to £20,000 will be paid for a
RESIDENCE OF CHARACTER

in real unspoilt country accessible for village and bus service, within 10 miles of a main line station.

8-12 bedrooms, 2-3 bathrooms, 3 reception rooms. Matured gardens and timbered parklands from **50-200 ACRES**

WITH SMALL HOME FARM FOR A T.T. HERD AND ONE OR TWO COTTAGES.

Particulars to COLLINS & COLLINS, Estate Agents, 50, Brook Street, Mayfair, London, W.1.

CHAMBERLAINE-BROTHERS & HARRISON

42, Castle St., **SHREWSBURY** ('Phone 2061)

1, Imperial Square, **CHELLENHAM** ('Phone 53439)

21, Goldsmith St., **EXETER** ('Phone 2321)

AGENTS FOR
THE WEST

THE OLD RECTORY, CHAFFCOMBE NEAR CHARD

Beautifully situated, secluded, near village, Chard 2½ miles.



MODERNISED OLD HOUSE OF CHARACTER
Three charming reception, 5 bed, and 2 bathrooms, model kitchen. All in splendid order.
Main electricity and water. Central heating.
Garage (3) and bldgs. Delightful gardens and paddock.
2 ACRES
Sole Agents and Auctioneers, Cheltenham (as above).

S. SHROPSHIRE. £28,350. 9 ACRES

IN A FINE elevated position in well-known resort.
MOST ATTRACTIVE RESIDENCE. Two rec., kitchen and offices, 5 bed., 2 bath. All main services. Outbuildings. Cottage. Picturesque grounds, etc. **9 ACRES. POSSESSION.** Sole Agents, Shrewsbury (as above).

GLOUCESTER 4 miles. £5,750

PEACEFUL secluded situation on rising ground.
WELL-APPOINTED COUNTRY RESIDENCE, 3 rec., 5-6 bed., 2 bathrooms. Elec. light. Esse cooker. Stabling. Garage. Barn. Pleasant garden, orchard-paddock, **3½ ACRES.** Sole Agents, Cheltenham (as above).

NEAR CHIPPING NORTON. £3,500

MODERNISED COTSWOLD 18th-CENTURY COTTAGE-RESIDENCE in village. 3-4 bed., bath, 2 reception. Main services. Garage. Tiny garden. **POSSESSION.** Sole Agents and Auctioneers, Cheltenham (as above).

STOURTON MANOR

Near Shipston-on-Stour. (Warwicks/Glos/Oxon borders.)
Lovely unspoiled district, 7 miles Moreton-in-Marsh.



GENUINE TUDOR MANOR HOUSE
of stone with Cotswold roof and much oak timbering. Lounge hall, 3 reception (one large), open fireplaces, model kitchen, Aga cooker, 5-6 bed. (some basins), 2 bathrooms, staff flat with bath. Main elec. Fine stone barn. Small old-world garden, pasture-orchard, hard court, **3 ACRES.** Sole Agents and Auctioneers, Cheltenham (as above).

SUNNINGDALE
Tel. Ascot 63-4

CHANCELLORS & CO.

ASCOT
Tel. 2 and 969

ASCOT DISTRICT

½ mile station. Few minutes R.C. Church and Swinley Forest golf links. Close to bus route.



PRICE FREEHOLD £7,000. An ideal family house, or would readily divide.
Sole Agents: CHANCELLORS & CO., as above.

ATTRACTIVE COUNTRY RESIDENCE

amidst secluded and pleasant surroundings. 7 principal bed., 5 staff rooms, 4 bath., lounge hall, 3 fine rec. rooms. Central heating and all main services.

Nicely wooded grounds **ABOUT 2 ACRES** (or possibly more land available by arrangement).

BETWEEN SUNNINGDALE AND ASCOT

½ mile from famous racecourse, 1½ miles station. Excellent local 'bus service.

DELIGHTFUL GEORGIAN RESIDENCE of exceptional character and charm.

Well secluded and approached from private lane. 5 bedrooms (3 with basins), 2 bath., 3 rec. Compact offices with maid's room. All main services.

Two garages. Loose box. Really beautiful garden with tennis lawn and good paddock.

ABOUT 3¼ ACRES FREEHOLD £7,500



Recommended by Sole Agents: CHANCELLORS & CO., as above.

56, BAKER STREET,
LONDON, W.1.

DRUCE & Co. LTD.

ESTABLISHED 1922
WELbeck 4488 (20 lines)

HAMPSTEAD, N.W.3 MAGNIFICENT DETACHED RESIDENCE SUITABLE FOR PRIVATE OR PROFESSIONAL OCCUPATION

or for use as a Nursing Home or Clinic. The property has Crittall leaded windows throughout and the ground floor has polished oak flooring and oak doors. C.H. installed throughout. Accommodation on three floors, comprises oak panelled lounge hall with cloakroom, 2 rec. rooms. Billiards room, library, spacious domestic offices, maid's room, strong room, 11 bedrooms (basins in 3), built-in wardrobes, etc., 4 bathrooms. Garage for 3-4 cars. About **1 ACRE** of secluded gardens with tennis court. Forty-year lease. G.R. £11 p.a.

PRICE £13,500. SUBJECT TO CONTRACT VACANT POSSESSION ON COMPLETION
(N.484)

RICKMANSWORTH

FREEHOLD MODERN COUNTRY RESIDENCE

in a delightful position standing in about 1½ acres of secluded grounds, affording uninterrupted views. Entrance hall with cloakroom, 2 communicating reception rooms, sun room, domestic offices, 6 bedrooms, 3 bathrooms. Double garage, ornamental and kitchen gardens, summer house, greenhouse, etc. The house has C.H. throughout and oak flooring in the main rooms.

PRICE £11,000 SUBJECT TO CONTRACT VACANT POSSESSION ON COMPLETION
(C.2045)

PURLEY, SURREY

FREEHOLD DETACHED RESIDENCE

on high ground with open views. Two stations within easy reach. Enclosed entrance porch. Hall with radiator. Dining room. Lounge leading to verandah. Breakfast room, kitchen, 4 double bedrooms, bathroom, etc., garage. Large matured garden, with small orchard and extensive kitchen garden, heated greenhouse and conservatory. Enclosed summer house.

PRICE £5,000, SUBJECT TO CONTRACT VACANT POSSESSION ON COMPLETION
(S.5049)

Lovely part of Buckinghamshire. "Austen Mead," **CHALFONT ST. PETER**
In a secluded and exceptionally convenient position on high ground. On several bus routes, easy reach of *Town*. Modern Freehold Residence of character and charm, excellently appointed and in first-class order. **To be Sold by Auction on Thursday, November 24, 1949 (unless previously sold privately).**



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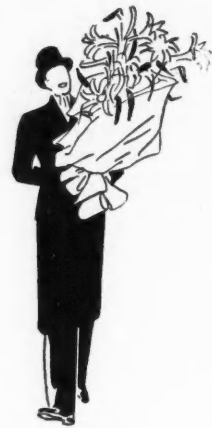
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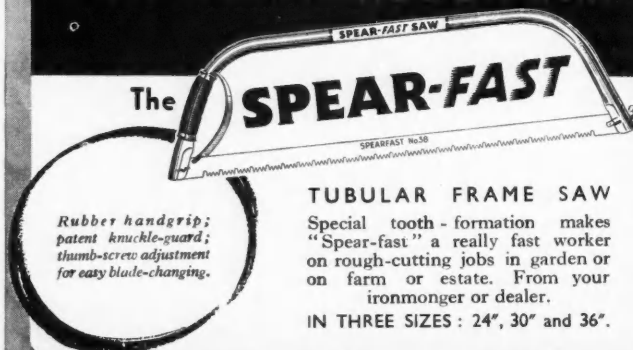
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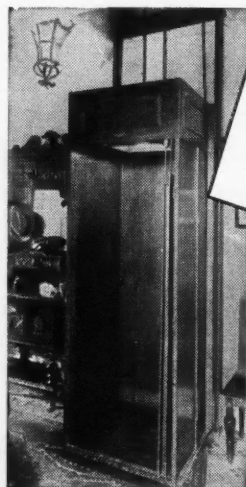
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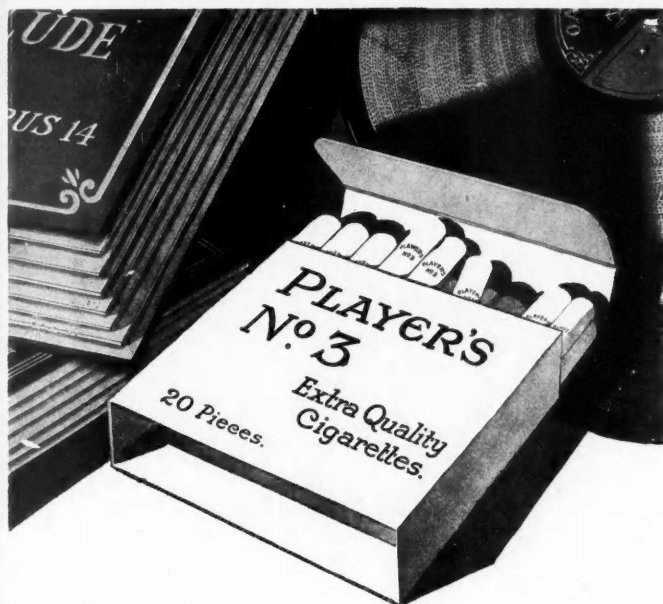
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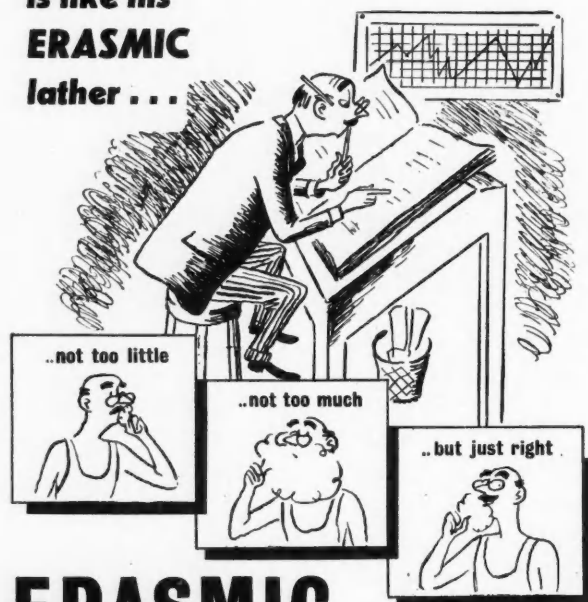
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COUNTRY LIFE

Vol. CVI No. 2756

NOVEMBER 11, 1949



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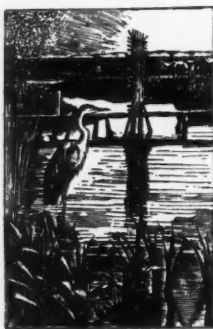
MISS AUDREY MORGAN-GRENVILLE

The engagement between Miss Audrey Marigold Morgan-Grenville, the youngest daughter of Colonel the Hon. Thomas Morgan-Grenville and Mrs. Morgan-Grenville, of Wootton House, Wootton, Bedfordshire, and Lieutenant the Hon. Edmund Ironside, R.N., the son of Field-Marshal Lord Ironside and Lady Ironside, of Hingham, Norfolk, was announced recently

COUNTRY LIFE

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LOCAL GOVERNMENT STALEMATE

THE account of the circumstances given by the Government in recommending their Bill to wind up the Local Boundary Commission was, on the whole, not unfair; but anybody who expected any real exposure of official policy must have gone away disappointed. The country is returned by the Bill to the condition of 1945, when no major revision of the local government map had taken place for sixty years. Since 1945 the urgent alterations to boundaries required to meet recent movements of populations and industry have gone unrectified. The disparity in means and capacity between various groups of authorities remains unremedied. The Local Government Commission, with a view to rectifying boundaries on rational principles, asked for a minor review of the functions of the established classes of authority. This the Government have refused. They have, they say, the whole set-up of local government under consideration, and this makes the Commission otiose and applications for boundary rectifications unwelcome. Asked on what lines the Government are thinking, all the Minister finds to reply is that it would be wrong at this time to give any idea to the House of the nature of their lucubrations.

A good many other—and more realistic—explanations might be advanced to account for the demise of the Local Boundary Commission. One is that, as a Coalition project, it was never intended to live. The Act, said the Minister in his account of the present *impasse*, gave the Commissioners "wide powers to review and alter the local government areas, but was intentionally silent about the functions of local authorities. The Commissioners soon discovered that any consideration of functions crippled their work, and that any examination of boundaries alone was not likely to lead to any worthwhile results." Why, it may well be asked, was the Act so silent about functions when the responsible Minister could, and did, declare that "everyone who knows about local government feels that it is nonsense to talk about functions and boundaries separately. They have to be taken together." It would seem that the Government were always well aware that the task they were delegating was impracticable without some such legislative changes as the Commission have asked for and have been refused. They must, however, have served as a useful administrative buffer to ward off the attacks of importunate authorities demanding immediate boundary extension.

Two other suggestions are bound to occur to the enquirer. One is the imminence of a General Election. Any attempt to hold up for purposes of overhaul an out-of-date and ill-adjusted administrative machinery, kept moving at full speed by a surfeit of socialising legislation, is bound to upset a constantly expanding

host of vested interests. The machine is extended year by year on Heath-Robinson lines, and by the time any attempt at reshaping it becomes electorally and otherwise convenient—say in 1952—the highly specialised series of interests growing out of the complete reorganisation of practically all local services during the past five years will have taken root and will present a series of problems soluble only on a basis of progressive centralisation. And here one has to remember that centralisation and concentration of powers and functions fit in much more easily with the legislative projects to which we are now subject than would the rejuvenation and reshaping of the traditional system of local government.

In these circumstances it is easy to understand why the dissolution of the Commission should be attributed to the Government's anxiety to established centralised control on a basis of regionalism. This accusation Mr.

PLANTING TREES

HERE on the hill beneath the blowing sky
I make my poem and my long renown,
Not in a fair white book, but on the brown
Of earth, with ploughmen and with plovers by.
I'll live beyond my death. Though Fate deny
All other means of fame, I will set down
Twelve oak trees on the page of earth, to crown
My name with honour when I come to die.

Here in the heat of day the herds shall rest,
Here in the spring the cushat have her nest
Five hundred years from now. Be this my fame,
My lovely land the greener for my name:
My immortality be set in these—
Only the greatest live as long as trees.

DOREEN WALLACE.

Bevan last week neither accepted nor denied, but it is not without significance that Sir Malcolm Trustram Eve, when urging local authorities, soon after his Commission was appointed, to try to agree among themselves, pointed out the danger they were in of progressively losing more powers. The proposals which Sir Malcolm and his colleagues put forward were intended not only to prevent such a development but to strengthen in many other ways the traditional fabric of local government. Is that why the Commission has been dissolved?

GROUND-NUTS

MENTION of the ground-nuts scheme is sure to raise a laugh at any public gathering. But the project deserves a better fate. The recital of bungling makeshifts given in the first Annual Report of the Overseas Food Corporation reflects no credit on those responsible for administering the scheme. They have fallen down badly on the job. They can be replaced and the scheme developed prudently with due regard to the uncertainties that have yet to be resolved. It is clear to everyone now that the first two centres chosen for clearing and cropping, Kongwa and Urambo, are unsuitable. It is a relief to know that the Corporation itself realises this. All hopes are now pinned on the Southern Province of Tanganyika, where the land is as yet untried. Experimental areas on a modest scale must be established there, as they should have been at the first two centres, before large-scale clearing is undertaken. No more resources, human and material, should be put into building railways, pipe-lines and new towns before it is established that ground-nuts, sunflowers or some other useful crop can be grown economically there. Parliament and the public want to be assured that the lessons of the past two profligate years have been learned.

UNIFORMITY OR VARIETY IN ARCHITECTURE

THE degree to which the control of architectural designs, more particularly in towns, is desirable is a question on which plenty can be said on both sides, and was said in a discussion by the Architecture Club held last week. Mr. Raymond Mortimer and Mr. Robert Matthew were in favour of the larger degree, Mr. Maxwell Fry and Mr. Lionel Brett of the

minimum. But, as in all sensible discussions of such complicated subjects, no new principle was discovered and each side admitted that circumstances affected cases. There are certain categories in which the argument for control is incontrovertible: historic precincts, such as round St. Paul's or in Georgian Bath; new town centres—or new centres of old towns like Coventry; and possibly in towns without an architect in general charge of development. Where a unified scheme already exists there is a strong case for any replacement being equally co-ordinated, and always the architectural environment ought to be considered carefully by designers of new buildings. But a point arrives when new needs and old idioms diverge, and uniformity on Haussmann lines, even if acceptable where there is a common architectural language, can produce monotony. As long ago as 1730 an English student of aesthetics defined beauty as variety amid uniformity and uniformity amid variety. Not very explicit, perhaps, but containing the essence of the matter.

GONE TO EARTH?

MR. MICHAEL POWELL and Mr. Emeric Pressburger have made such excellent films of British character and scenery that their predicament is all the more unfortunate. They cannot complete the "shooting" of Mary Webb's *Gone to Earth*—among her Shropshire hills—through failure to find a Master willing to lend his hounds for the final scenes. Yet the attitude of the British Field Sports Society, arbiter of hunting ethics, is perfectly understandable. In the novel hounds are instrumental to a most unpleasant, indeed terrible, climax. No hunt would wish their pack to be involved in such a highly irregular episode, and inevitably the Society has to think of the effect made by this *dénouement* on townsfolk and others who, ignorant of its fantasy, are prone to bias against "blood sports." It is extravagant to say that *Gone to Earth* is anti-hunting propaganda, but no doubt this crux should have been foreseen earlier. Now, with many necessary dollars from the American sales involved, the need is not for argument, but to find a basis enabling a worthwhile film to get a run for the money already expended. The climax of the plot obviously cannot be changed. But we see no reason why the British Field Sports Society should not enable the film to be completed, on conditions that it is made absolutely clear at the beginning that hounds do not behave in the manner depicted; and that hounds' participation is due to the "sportsmanship" of hunting people in co-operating in the production of a work of imagination.

CHANGING BANK HOLIDAYS

THE British Federation of Hotel and Boarding House Associations are recommending to the Government that the August Bank Holiday should be changed to the second week in September. The proposal has at first sight a revolutionary sound, for traditions can grow and cluster very quickly and this Bank Holiday, though it is only 78 years old, seems to most people a prehistoric occasion. What is to happen to Surrey v. Nottinghamshire and Yorkshire v. Lancashire? Yet even in the case of those sacred festivals readjustment of ideas may be possible. The object of the proposed reform is obvious and sensible, namely to prolong the holiday season. In this respect it would benefit both the holiday makers and those who cater for them. It is now some while since the Committee dealing with staggered holidays recommended that the Whitsun holiday should permanently become the second Monday in June, and that of August be changed to the first Monday in September. Whether the first or second week in September be chosen is a small matter: the real point is that if anything is to be done, it should be done quickly. The proposal as to Whitsun does not in any way interfere with the festival of Whitsuntide, which the Church can hold when it pleases. Most people, once their conservative prejudices are overcome, will probably approve both changes and will hope that the Government may delay no longer but get on with the job.



E. C. Salmon

THE SNOWDON RANGE FROM BORTH-Y-GEST, CARNARVONSHIRE

A COUNTRYMAN'S NOTES

By

Major C. S. JARVIS

THE mention of snake-charmers in some recent Notes has attracted the attention of several readers who have had experiences with members of the calling. The general opinion seems to be that the great majority of them are quite genuine, and that it is only in tourist-haunted centres, such as Luxor, that there may be something in the nature of preliminary "baiting" of a locality to ensure a satisfactory demonstration with its concomitant reward. And one must remember that this sort of thing infects all sports. Some fishing syndicates arrange for a suitable entry of well-fed 1½ lb. trout from the hatchery for the weekend's sport, and the keepers of certain shoot-owners in the past sometimes released in the coverts a hundred or more full-grown pheasants from the local game farm to ensure a good bag on the morrow.

* * *

ONE of my correspondents, who has lived in an old house on the outskirts of Cairo for twenty-four years, related how he had never seen any cobras in his garden during the whole of that time, and then, one day, he noticed a small crowd round the gate of an adjoining house, and was told that a snake-charmer was at work inside. He asked the snake-charmer, whom he had never seen before, to come round and search his garden, and when, half an hour later, the man arrived, he had him carefully searched to ascertain if there were any cobras concealed on his person. The snake-charmer then entered the stable-yard and immediately pointed with his wand to the open door of an outhouse in which the gardeners had just eaten their lunches, and on top of the window frame, inside the hut, he found a 5-ft. cobra. He then walked down the garden and located another on the roof of the summer-house, one under a small shrub and two that he hauled out of holes in the old garden wall. My correspondent adds that he has not the slightest doubt that the great majority of Egyptian snake-charmers are genuine, that there are far more cobras in urban and suburban districts than anyone imagines and that the fraternity specialise in dealing with the deadly cobra, which does respond to charming, but would prefer not to have anything to do with the

small vipers which, though not quite so poisonous, are less easy to manage.

Of the six cobras that I saw during my time in Egypt, five were definitely urban in their habitat, and one of these was a very big fellow that I met on several occasions on the second-floor staircase leading to my quarters in Kasr-el-Nil barracks, which in those days were partially derelict. The sixth, the desert specimen, I located in a small, disused quarry near my house in Libya, after I had followed its tracks in the sand from my pigeon-loft that it had been raiding, and it was some time before I succeeded in ridding myself of this undesirable neighbour.

* * *

A CORRESPONDENT to a recent issue of COUNTRY LIFE states that snakes have no sense of hearing and, though I bow to the ruling of an expert, I can only conclude that, if the cobra suffers from the same disability as myself, deafness, its nerve system is so highly developed in its responses to vibrations that it does not need ears and ear drums. This desert cobra had its quarters in a hole in the rocky side of the quarry, and immediately outside the hole, on its doorstep, in fact, was a small patch of yellow sand which bore unmistakable marks showing that the snake was in the habit of basking there, in its coils, at mid-day. Owing to the overhanging rocks on the quarry's edge, it was possible to walk right up to the spot without being seen, but again and again when I stole cautiously there with the gun in the mid-day heat, all I saw of the cobra was the last two inches of its tail as it vanished into its retreat, and sometimes only the grains of sand trickling downwards after being recently disturbed. Eventually, I managed to catch it napping by taking a new line of approach across the bed of the quarry, during which it could have seen me clearly, and the conclusion I came to was that its sense of hearing, or, as I now know, its response to vibrations, was considerably more efficient than its eyesight.

SINCE I am unable to appreciate the attractions of the seaside when the "lone sea breakers," so far from being lonely, are packed with bathing beauties and other holiday-makers in a holiday mood, I have always obeyed, in fact, anticipated, the slogan about staggering holidays by paying my visit to the sea when autumn has come. I know of a number of hotels on our south-western coasts where, in the past, I have spent a holiday in the autumn, but the reply to all my enquiries about accommodation this year is to the effect that they closed down in October, and will not re-open until March or April. The reason for this is that the new arbitrary regulations concerning the working hours and wages paid to staffs has created a situation whereby a hotel cannot possibly pay its way unless it is practically full of visitors, and there is, therefore, no alternative but to shut down for five months of the year.

* * *

ONE is left to imagine what it was that inspired this Government to interfere with the internal economy of our seaside and country hotels, because, in the past, one never heard any complaints from the staff about long hours, as they were quite content to work hard during the holiday season on account of the increased wages and substantial tips they received during the busy period and the easy time they had when this was over. Those who worked in the kitchens and back-blocks, where tips do not penetrate, were in the very strong position of being able to pick and choose their employment if they were dissatisfied with their wages and the hours they had to work, since a shortage of domestic workers has been a marked feature of this country for the last thirty years. During the years between the wars, householders all over the country were importing Swiss, German and French women for domestic work because so few of our own race were available. So far as one can see, there will be a quite considerable increase in the number of unemployed during the winter months, owing to this unwarrantable interference with a business which was in every way satisfactory to all concerned, and the resulting temporary "out of works" will probably not be of any benefit to the production drive.

MORE ENGLISH THAN ENGLAND

By WILLIAM J. FORBES

TASSIE or the Speck, as Australians of the mainland call Tasmania, the island state of the Commonwealth, has packed into its 26,215 square miles the unique flora and fauna and something of the grandeur of the Australian Continent—forests of great gum-trees, golden wattles, the marsupials, rugged mountains and tracts of wild, unexplored country.

Yes, Tasmania has much more in common with England than mere place and county names. "Tasmania is more English than is England herself," wrote Trollope after his visit in the 'seventies. Englishmen who enter from the north, through Burnie, Devonport or Launceston, see a reflection of England's countryside in the gentle hills, rich, red soil, fields gathered close by stone and gorse hedges, the green and shady lanes and intimate villages, like Westbury and Deloraine, centred round grey, square-towered little churches and shady greens. Tasmanian towns resemble English villages rather than the hot towns of the mainland and their people have the complexions and soft features of Englishmen.

Launceston is a city of quiet, spacious parks and narrow business streets, situated in a basin where the North Esk and the South Esk join, 40 miles from the sea, to form the River Tamar. It was founded in 1806, and is now Tasmania's chief industrial town, with a population of 40,000, but it has the pride and the manners of a country town. The old men on the park benches and the bright-eyed shopgirls will earnestly direct strangers to the hotel in Cameron Street where John Batman planned the founding of Melbourne in 1835, and persuade them to walk the few miles up the narrow, rocky Cataract Gorge through which the South Esk tumbles to the Tamar. Tasmania's first hydro-electric



LAUNCESTON, THE SECOND CITY OF TASMANIA, FROM ACROSS THE RIVER TAMAR

power was generated in Cataract Gorge in 1895.

Launceston is an important communications town and a chief centre of the tourist traffic, one of Tasmania's most valuable industries. Sea and air services from the mainland terminate there and road and rail services radiate from it. The 3 ft. 6 ins. narrow-gauge railway negotiates the island's mountainous terrain with writhing curves and exhausting climbs which prolong the 120-mile journey from Launceston to Hobart to six hours. All who can go by road.

Road traffic is as important as it was in the days when Trollope wrote: "... they have the mail-coach running from Launceston to Hobart

town." The most spectacular highway is the Lake Highway which passes over the central plateau by the Great Lake. It runs west from Launceston, then zig-zags up the Western Tiers, through tranquil pockets like Golden Valley, with a panorama, ever-widening, now on the left, now on the right, over ordered farmlands and villages, darker clusters of trees and yellow splashes of gorse and wattle.

The plateau is a desolate, eerie region, the more impressive after the fertile, colourful lowlands. Rocky peaks rise five hundred to a thousand feet above the general level of 3,000 feet, and all around are the moraines deposited by the glaciers that sculptured this flat basin of bare rock, devoid of vegetation, except where patches of stunted eucalyptus have gained a hold. The Great Lake appears suddenly as the road dips over a rise. As lonely and awesome as the barren plateau itself, it stretches 30 miles away to the south, its edges untidy with marshes, scattered greenstone boulders and clumps of low, twisted eucalyptus. Travelers going north and south stop at the government chalet, here at the north end of the lake, for a meal of roast lamb and the companionship of the roaring wood fire.

A few years ago a bishop provided the Great Lake with an attraction as popular as the Loch Ness monster, when he swore that he had seen the bunyip, a monster long said to have resided in the Lake and about which papers had been read to learned societies. Crowds not so fortunate as the bishop hardly felt satisfied when they did see what is possibly the world's oldest living animal, the mountain shrimp, *Anaspides Tasmaniae*. Though its nearest relatives are fossils in permian and carboniferous strata in Europe and North America, the shrimp is abundant in the Great Lake. Also plentiful are English brown trout, introduced in 1864, which grow to thirty pounds, on a diet of



CRATER LAKE, CRADLE MOUNTAIN AND BARN BLUFF, IN THE MOUNTAINOUS INTERIOR OF TASMANIA, FROM THE AIR



NEW NORFOLK, THE CENTRE OF THE TASMANIAN HOPFIELDS, ON THE BANKS OF THE RIVER DERWENT. (Right) DEEP-SHADED WOODS AND PEACEFUL WATERS: MOUNT IDA AND LAKE ST. CLAIR

ancient bright red crustacea, which give their flesh a pinkish tinge.

At a height of 3,333 feet, the Great Lake is one of the main sources of Tasmania's water-power. The potential power available is 3,500,000 h.p. It is impossible to go far in Tasmania without seeing the transmission lines, dams, pipelines, and power stations constructed by the State Hydro-Electric Commission according to a comprehensive programme for the development of these resources.

Westward of the Lake lies a stretch of most rugged country, known to few except mining engineers and surveyors, who have indicated their scientific interests in the names they have put on the map—Mount Darwin, Mount Owen, Mount Huxley, Mount Tyndall. The south-west remains largely unnamed and has been trodden by few whites other than the wretched convicts who escaped from the old penal colony at Macquarie Harbour and ended as cannibals hunting one another through the forests. This country of steep slopes, dim gorges, lakes, roaring mountain torrents and quiet flowing rivers, like the Gordon, would not have been settled but for its valuable minerals. Mount Bischoff's tin and Mount Lyell's copper mines have paid rich dividends, and there are other deposits of tin, silver, lead, copper and gold.

Fumes from the smelting works at Queenstown, centre of the Mount Lyell mine, have defoliated the surrounding countryside, but away from the local influence of the smelters forest growth is prolific. (Rainfall on the west amounts to 170 inches a year). Mountain slopes are covered with big timber—eucalyptus, King William pines, with girths of 20 or 30 feet, Huon pines, 150 feet white-flowering myrtle, blackwood, a hundred-foot acacia which becomes a mass of fragrant, golden blossom in September. Under the roof of the giants is a colourful profusion of shrubs with berries of red, purple, blue, oleander, tea-tree, green fuchsias, crimson waratah and horizontal. The last-named, which is found nowhere else in the world, grows to a height of 15 or 20 feet, then bends horizontally and sends off shoots which in turn spread horizontally until a platform is formed 20 to 40 feet above the ground. It is impossible to cut through the thick tangle and the only way to proceed is to walk over the top.

In this wild region the marsupial tiger and the Tasmanian devil, still hunt their prey. The tiger, the size of a wolf, has yellowish hair, with black stripes, a whine like a pup, and a pouch opening backwards so that the young face the hind legs. It is a sheep-killer and a bonus is paid for every tiger-scalp. The Tasmanian devil is a





THE FLOATING BRIDGE OVER THE RIVER DERWENT AT HOBART, THE CAPITAL OF TASMANIA. Nearly a mile long, it connects the city with its suburbs expanding on the north side of the river

fierce, black, thick-set animal, about the size of a bulldog, with jaws sufficiently powerful to break a man's arm. Platypuses, echidnas, kangaroos, hare-sized wallaby rats are found on the island and the birds include the native hen, magpies, parrots and the wattle bird, whose note has been likened to the sound of a man drawing a cork out of a bottle and then being violently sick.

South from the great Lake lie the 38,500 acres of the National Park, containing forests of giant swamp gums, pines, flowering shrubs and horizontal, cool mountain streams and lakes, shady fern glades and, above all, the conical, snow-topped Mount Field and the beautiful Russell Falls. The National Park opens into the valley of the Derwent, which might be an English county, with its orchards and hopfields, trout streams, villages, newsprint mills and chocolate factories, were it not for the ubiquitous eucalyptus and the distant blue mountains.

The centre of the hopfields is New Norfolk, which has Australia's oldest licensed hotel. It was named after a chaplain's clerk at the notorious penal colony at Port Arthur, built in 1815 and licensed in 1825. All the original buildings are preserved. In 1835 the first Methodists preached in the tap-room. From the balcony a lovely old garden, which has a huge pear-tree planted by Sir John Franklin's wife in 1837, extends down to the Derwent's bank, and away in the west Mount Field raises its peak among the mountains. It was here in 1838 that Vincent Wallace wrote *Scenes that are Brightest* for his opera *Maritana*. All Tasmanian governors of the last century stayed there and Melba loved the old place.

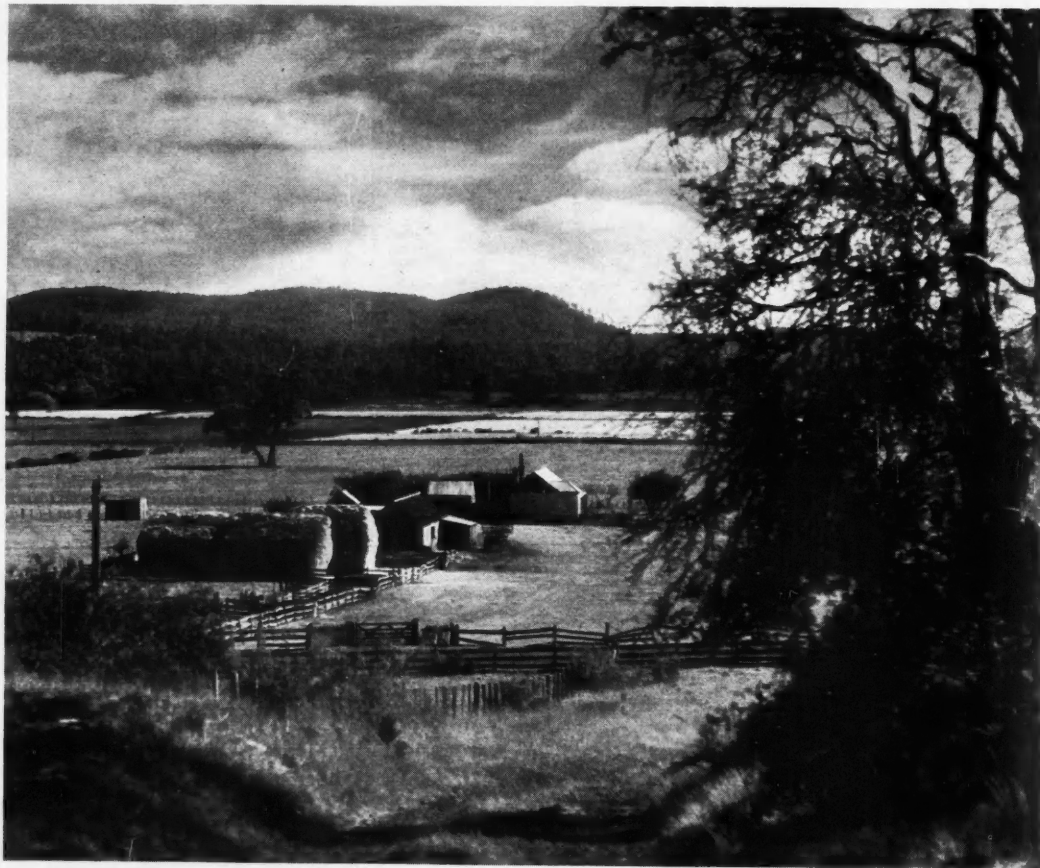
Twenty miles down river from New Norfolk Tasmania's capital city, Hobart, nestles under Mount Wellington on the south bank of the Derwent. Hobart has grown slowly since its settlement in 1804

and the early, hectic days of bay whaling, but industrialisation with hydro-electric power has greatly increased its tempo in the last decade.

The city now has a population of 80,000 and a university, a parliament house, an art gallery, a zoo and museum, which has the skeleton of the last native Tasmanian—Trucanini, a woman who died in 1876. Imposing modern buildings like the magnificent Royal

panorama to the south down Huon Valley over green farmlands and tidy orchards, to the roofs of Hobart, tucked close at the mountain's foot by the Derwent's winding estuary, with its wooded headlands and little yellow beaches. Away to the east are the blue waters of Storm Bay breaking in foam on the rocky cliffs of Bruny Island and Cape Raoul.

Photographs by permission of Australia House and the Agent General for Tasmania



A SCENE "MORE ENGLISH THAN ENGLAND": A HOMESTEAD NEAR DELORAINE, IN NORTHERN TASMANIA

Hobart Hospital jostle with the dignified stone buildings of the convicts. To connect the city with its expanding suburbs on the north side of the river a floating concrete bridge, 3,800 feet long, was built in 1944 in the shape of an arch to withstand river flow, with a lift span at one end to allow river traffic to pass.

Below Hobart the broad Derwent winds twelve miles down to Storm Bay, forming a harbour with unparalleled natural facilities for shipping. The channel is deep: there is ample space for berthing and manoeuvring. During the war the *Queen Mary* and *Queen Elizabeth* berthed without tugs in sixty feet of water at wharves within a hundred yards of the General Post Office.

Hobart has been compared with the English cathedral towns, but there is no city in Britain situated in such a glorious position. Mount Wellington and the Derwent make it unique. The former, 4,166 feet high and capped with snow for most of the year, changes its aspect from every direction. From the Pinnacle, 12 miles by a winding road from the middle of the city, there is a

A NEWLY DISCOVERED PAINTING BY WILLIAM BLAKE

By GEOFFREY KEYNES

THE recent sale in London of the Graham Robertson collection of pictures by William Blake has demonstrated, as far as mere prices can do, the estimation in which Blake's art is now held. His output of pictures was very large; his technique was original and varied; his reading and his knowledge were astonishingly wide. Every student of Blake finds, therefore, continual and refreshing surprises in the range of his mind and art, though seldom can there have been a surprise to equal that of a discovery recently made by the officers of the National Trust.

The Arlington Court Estate, near Barnstaple, Devon, was given to the National Trust in 1947 by the late Miss Rosalie Chichester, one of the last representatives of a very old Devon family. The chief value of the gift lay in the land and its villages, as Arlington Court itself is not of much architectural interest. The house was built in 1820-23 by Colonel John Palmer Chichester (1769-1823), great-grandfather of Miss Chichester, but the contents, including large collections of shells, model ships, pewter, and other objects, were mostly accumulated by her. Miss Chichester was not herself interested in collecting pictures, and was apt to decorate the walls with coloured reproductions from the weekly journals rather than with original works of art. The officers of the Trust, who were engaged in clearing up the contents of the house, could, therefore, hardly believe their eyes when they suddenly came on an unmistakable painting by William Blake lurking among broken glass and other rubbish on the top of a cupboard in the pantry.

The picture is an elaborate water-colour painting, 16 by 19½ inches, signed *W. Blake inventor 1821*. It was in a plain gilt frame without a mount. The packing at the back was partly constituted by a page of *The Times* for January 11, 1820. On the board behind was written in faded ink: "James Linnell framer (?) / 3 Streatham Street Bloomsbury / One Door from Charlotte Street." The writing was stated by an old servant to be that of Colonel Chichester. The name Linnell in association with Blake naturally recalls that of the greatest friend and supporter of his later years, John Linnell, who in 1821, was a young and rising artist; but the Linnell of the inscription was John's father, James Linnell, 1760-1836, who carried on a business in Streatham Street, off Charlotte Street, as carver, gilder, picture framer and print-seller. The picture may, therefore, be presumed to have been framed by James Linnell by order of Colonel Chichester, and the presence of a newspaper of January, 1820, in the packing of a picture dated 1821 suggests that the framing was done in, or very soon after, that year. It seems probable that Colonel John Chichester bought the picture directly from Blake soon after it was painted and not long before his own death, and it has so remained unknown at Arlington Court for the last 128 years.

The picture seems to be, in some ways, unique in the whole range of Blake's art. For many years he had painted what he called frescoes, that is, pictures painted in tempera on a gesso ground applied to canvas, wood, or even metal. He would then cover the surface with glue or varnish, and the pictures have in consequence often deteriorated by the cracking and peeling of this dressing, which has dragged off the paint. It is probable that as a result a number of his pictures have been thrown away as worthless wrecks, though restorers can nowadays arrest the decay and bring to life again great works of art which would otherwise be lost.

The newly discovered picture, painted six years before Blake's death, is a development, perhaps the climax, of this peculiar technique, as the water-colours have been applied to a thin gesso ground laid on a very stiff paper. This ground enabled Blake to work up his water-

colours so as to give the delicate finish of a miniature on ivory. No varnish or other surface dressing was added. No other painting by Blake of this size done with such elaboration has ever been described before, and for this reason alone the picture is of the greatest interest. Even Blake, however, might have failed to produce a good picture by this method through falling into the error of over-labouring his work, an error against which he had warned others earlier in his life. In fact, his picture is a masterpiece of beauty by reason of its design, colouring and exquisite finish, qualities which are necessarily to some extent lost in a reduced reproduction. It is in perfect condition, except that its surface has been nibbled away by insects in a few places near the edges.

Creator into his own indefinable absolute, the dropped sceptre being his instant and final act towards outward expression, personified by the little figures with musical instruments beside the chariot. The four horses being groomed by four maidens with combs and towels; the angelic figures at the top of the cliff with huge baskets on their heads; the three women on the right with their shuttles weaving tapestry in a frame; the woman on the steps carrying a bucket covered with scales like those on the trunk of a palm tree; the child holding up a skein of wool to be wound into a ball; the two girls on the right with a fishing net attached to a rope passing round the trunk of a tree; the roots of the trees growing into and over the steps—these and other details may all yield up



WATER-COLOUR BY WILLIAM BLAKE RECENTLY DISCOVERED AT ARLINGTON COURT, NEAR BARNSTAPLE. 1821

The subject of the picture is less easy to appreciate than the beauty of the design. It is packed with detail all of which had a profound significance for Blake, though it is impossible not to wonder what it can have meant to Colonel Chichester. During a great part of his life Blake was intensely interested in all forms of occultism, and was deeply read in this kind of literature. Much of it he absorbed and used in his own symbolical system as it appears in his so-called Prophetic Books. In the picture now described, however, he is, in the opinion of Mr. Joseph Wicksteed, expressing in a single design the essential theme of the Cabbala, a secret system or theology and magic cultivated from early times by the Jews, particularly between the 13th and 16th centuries. The central group of this picture may represent Adam Kadmon, the first of ideal man (personified in Blake's own books as Albion, the ideal Briton) with his Emanation (personified by Blake as Jerusalem, or Britannia) standing beside him. Surrounding these two is a detailed sequence of symbolical figures in the mystical process of creation, beginning at the top with the "Working of the Chariot," so called in allusion to the first chapter of *Ezekiel*. The sleeping figure of the god in the chariot may indicate that the act of creation involves a corresponding retraction of the

their symbolic secrets to a student of the Cabbala and other mystical systems, such as those of the Gnostics and the Hindoos, with all of which Blake was certainly familiar. In the picture the circle is completed below the ground by the River of Life, or Death, flowing back into the sea, from which created things return again to their origin, through the medium of the female personification who rides on the backs of four dark sea-horses. In the River of Death the thread of generative life is cut as it reaches the sea.

The full significance of Blake's vision would need long study for its complete elucidation. Most observers will be content to enjoy the clear beauty of its composition, line, and colour—perhaps the colour most of all. Adam Kadmon wears a dark crimson robe, contrasting with the pale mauve of his Emanation. Both figures stand out magnificently against the sombre blue of the sea. The god above has a yellow nimbus with a blue one outside it; reddish flames stream away from it behind the white horses of light with their attendant maidens. The right half of the picture is done largely in delicate shades of green. The River of Death below is of red flames mingling with blue water.

The picture is now in the safe keeping of the National Trust. Its ultimate destination is still under discussion.

A RETURN TO CORNWALL

By GEOFFREY GRIGSON

WOULD it not be safer, I thought, when I was going back to Cornwall this autumn, not to make the return? Would it not be wiser to keep my part of Cornwall intact within the mind as I had known it in childhood? I was going to stay between Looe and Polperro, a few miles from the parish in which I had been born and in which I had lived for my first twenty years. It was not so much that I feared changes, new houses, new faces, and the last of the year's horde of visitors. It was more that I was going to see my part of Cornwall for a good many days at a stretch, a thing I had not done for a long time. I meant to visit again churches, valleys, woods, lanes, beaches, to walk once more over particular field paths, and to fish once more in particular small streams. I feared that the old excellence

are in decay. Much the opposite. But the people of the farms and villages make so much less use of everything except the land.

Think of the use of water, of water mills. I stepped at Looe on to a platform thick with urban holiday makers going home. Across the valley, when the train moved out, I could see the huge crescent of the pool which trapped the tide and had fed the Looe mills and ground the local corn, I suppose from the Middle Ages. The undershot wheel does not revolve any more; the pool is used for small yachts and pleasure boats. Every short stream hereabouts, before it reached the sea, turned one mill or several. Each manor had its own mill, each tenant was bound by his lease to take his corn there and

fertilisers and coal, and he has lately installed an engine to supplement his water power.

Then lime-kilns. They are ruins around Cornwall which look almost as antique as a mediæval castle, though I believe most of them were built in the 18th and early 19th centuries. The corn lands were limed heavily under the agricultural stimulus of the French wars. Wherever the limestone could be brought in to a beach or up a tidal river they built these squat double kilns of the local stone. They chose the side of a hill in which it was a simple matter to cut a track for drawing the stone up to the mouth of the kilns. On the ground level pointed arches led into the furnace. Was it not Richard Jefferies who wrote in one of his books of the tramp sleeping in the warmth on top of a lime-kiln and rolling into the red-hot limestone during



EAST AND WEST LOOE FACING EACH OTHER ACROSS THE RIVER

would be diminished, or that I should be able to see it only with the half-dead eyes of affection.

Looe—but first, in the early morning, the long valley between Liskeard and Looe. There again on either side of the railway the rich banks of pink and white balsam, the tall *Impatiens Roylei* from the Indian mountains, first described by John Royle and first pictured by an Indian artist in 1839, in Royle's *Illustrations of the Botany of the Himalayan Mountains*. And then the tidal stretches, the awkward and artificial herons, the black skeletons of boats half in the mud, which seem to be immortal; and the oak woods above them, planted once so that the saplings could be stripped of their bark and the bark sent off to the small local tanneries.

These oak woods (there are plenty more of them muffling the valleys behind Looe and Polperro and Fowey) were a symbol of what I found most moving and in a way disturbing in the days that followed, though the emotion is one that can be felt, though not so strongly perhaps, in any county. This neighbourhood of east Cornwall, I realised to a new degree, is a museum speckled with the decaying exhibits of an age when the people lived more self-sufficiently, related more to the world of their own knowledge. I do not mean that the farms

nowhere else. It must be a hundred years or more since this old condition was waived. The mills survived the manors, but they are not going to survive much longer.

I went round a few of the mills in these parishes of east Cornwall. I looked down on to the first of them from a hilltop. A black hole showed up in the bending roof of the mill house, the wheel was scarcely visible for brambles and hemp-agrimony, the leats converging on the wheel from two valleys were choked and dry. The tenant of the mill and the holding which goes with it told me that he had ground a little grist for cattle up to 1944, but that it was too expensive to keep the mill in repair and the leats clean.

That is the general situation. The miller is a forgotten type. There is no need any more for such satirical sayings as "An honest miller grows hair on the palm of his hand." The reason for the mills, like the reason for the oak plantations, is going or has gone. The stream which served this particular mill in Lanreath served three others before it emptied into a creek of the Fowey estuary. Only one of them is in full use, under a tenant who comes of a line of Cornish millers. Even he does not depend on the mill—or the water—alone. He sells

the night? The kiln and the grey smoke billowing up the wooded valleys must have made a captivating spectacle. Now and again it captivated a romantic painter of the English school, but, Richard Jefferies apart, I cannot recall a good description of lime-burners and kilns in any English book. In America Nathaniel Hawthorne pictured them well in his *Notebooks* and a kila is the central fiery object of one of his best stories. The poet John Clare, by the way, was a lime-burner in his young days.

Lime-kilns, mills, oak woods—these were three of the relics of the old use of the countryside that I was noticing in Cornwall with a new interest. There were others, the quarries, for instance, out of which the stone farm-houses and buildings and cottages and the kilns were built before the modern time of bricks and concrete; the overgrown withy beds, where to my knowledge basket-makers had lived until about 1880, and also a leat in the side of one valley which had been cut in the 17th century for a mill of a different kind—a fulling mill for the treading of locally woven cloth from the wool of locally reared sheep. To overgrown withy beds I might add overgrown and neglected orchards attached to farms on which the farmers used to press their own cider. But there were



THE PARISH CHURCH OF ST. WINNOW, ON THE FOWEY ESTUARY

other relics in this Cornish museum which I had been fond of in earlier days but had never bothered to understand. These were the deep lanes either disused now or threaded only by picnickers on the way down the valleys to the beach. They were deepened so much by the wagons, carts, sledges and packhorses which came up with sand and ore-weed for the fields: the use of the sea.

I include sledges and packhorses because wheeled traffic came late into Cornish farming. When it came at last, it was necessary to accommodate the lanes to the wheels, and this very often meant cutting through the rock. Bridles Lane, which climbs from Talland Sands to the hill above Polperro, was deliberately gouged out in this way. Farther along the coast a lane crawls down from Lansallos Church to the sea. At the end of it, to give wheeled access to the beach, they had to cut through a barrier of slaty rock some twelve feet high and thirty feet long. The tool marks are visible in the rock, and the wheel ruts below. But it is many years since the last load of ore-weed was pulled up. Most of the lane is choked with blackthorn and brambles or else walled with hart's-tongue and male fern and edged low down with Cornish money-wort uncrushed and untorn by a wheel.

Corn is milled in the ports, lime-burning is centralised in one place and another, leather is chemically tanned, cloth and cider and fertiliser come down from the factories. We know all that. But do we recognise how much fuller and more varied the life of the country must have been, and how many more skills were demanded before all this centralisation, before the country depended so much on undiluted agriculture, and agriculture so much on the factory? I would dare to say that this undiluted farming makes the countryside more monotonous than it can ever have been for our ancestors.

Variety of life has gone out in other ways, variety and mixture of class. Partly, in these coastal areas of east Cornwall, it is the company and cash of summer visitors which have made farm and cottage life milder, easier, and more civilised than I remember it. Yet in parish after parish the old hereditary landlords have gone, leaving behind of their name nothing but the coloured monuments in the church. Whether my leftish self likes it or not, whether the old manorial landlord was always good or not, he and his family were elements of variety in the parish and had an economic interest in common with the people. So had the clergyman. There was a time when the parson had his glebe and farmed it and collected his tithe in kind, a later time when he let his glebe to a farmer and, nuisance as it was, had himself to collect his

tithe in cash. Nowadays his glebe, as likely as not, will have been sold, and his tithe is collected by strangers. The squire has gone, and the parson remains, except inasmuch as two or three parishes may have been combined. But he remains, whatever the benefits of the new arrangement, much more isolated within his vicarage or rectory, whereas once he was more within the natural order of things, entirely a countryman among countrymen.

I wondered, as I moved about, if even my father's generation of country priests, though perhaps more on the squire's side and more separate in one way by their standing and their education, had not been

the people in their cure? It is true that parson and squire's lady between them had some curious ideas of what was good for the parish. I was given some old parish magazines to read. What about the village concert in my parish in August, 1893? The main item, believe it or not, was Act ii of Gluck's *Orpheus*, the solo parts taken by the squire's wife and another of the family. Gluck succeeded by the part song *Hark, 'tis the Indian Drum*—which "Miss Trelawny accompanied with her side drum." The parish stayed away: "Those who did come to support their church had a treat in the expressive singing of Lady Trelawny and her daughter. . ."

Yet cultural barrier or no, I still think that even in the 19th century many of these parishes were more viable communities, with a common interest at some points and more variation of type and experience. Into some there has entered a new class—the class of visitor turned settler who has bought a house for a few years

or for retirement. But he is divided from the cottager and farmer (as the old landlord was not) by having no childhood affection for the place and because he and the parishioners have next to no economic tie. In other parishes we may condemn the one class housing estate, but without the older gentry, the millers, lime-burners, basket-makers, quarrymen, often without blacksmith, mason and carpenter, these parishes have become practically two-class and two-calling communities of farmer and farm-worker.

It is an impoverishment, however good farm profits and wages may be. In Cornwall, as I say, especially in the parishes along the coast, prosperity has been improved by the annual host of visitors, and, as well as prosperity, the state of mind of the local people, which is far more inquisitive and open than it used to be. I was a visitor; and I felt a certain guilt at treating these places I had known only as shows of excellent scenery. But there was no doubt of the excellence. It made me ask one question. I was at Talland, looking up from between the beaches at the isolated church and vicarage and farm-house. How is it, I wondered, that the artists, in whom Cornwall abounds, see and paint Cornwall in such quietly conventional colours, and with such a soft, undramatic quaintness?

Here at Talland were crimson and black rocks, hills rising above them in great buttocks of viridian, the sunlight full on this green, and above it again a charcoal sky in the east. Had I realised that contrasting intensity of colour as a child? I do not think so. I had tempered it with convention, and seen it only with the cataract eyes of the aunts and the academicians who sat before their sketch blocks on the quaintly uneven cobbles. I call to mind only three artists who have dealt justly and dramatically with Cornwall—Ben Nicholson, Christopher Wood, and, in his younger canvases, Matthew Smith. Matthew Smith's Cornwall was viridian, crimson, black, scarlet, and violet, the colours clamped strongly side by side. The colours and the active lines of Cornwall made me a good deal happier. They can be weakened in paint, but they cannot be subdued in fact even by the settlers' houses, without trees, and rampantly white on every skyline.



LOW TIDE IN THE HARBOUR AT POLPERRO

NURSERY STOREHOUSE OF THE DIGGER WASP

Written by C. N. BUZZARD and Illustrated by J. JUNGE BATEMAN

IN such a year as this, of prolonged drought and sunshine, when common social wasps have played such havoc with much of our garden fruit, it seems, perhaps, audacious and untimely to write words in praise of any creature bearing the hated name of wasp. Yet, of all the insects I have ever watched and studied few, perhaps, have appeared to me so worthy of admiration as the digger wasp, *Crabro cephalotis* or, according to Step, *Crabro carrifrons*.

Singularly unobtrusive, attractive in colour, she needs for her home only a largish piece of decaying wood. In return for such an inexpensive gift, she will not only construct in this a labyrinth with storerooms for holding food for her young larvæ, but will emerge to find, catch, and kill numbers of that somewhat revolting insect, the greenbottle fly. A cousin of the

And to the right of it, in continuation, I had placed another piece of wood, exceedingly rotten, and, therefore, tempting to digging insects. This smaller board was marked: "Please do not remove. Reserved for insects."

On August 20, some time after the leaf-cutter bees, the second generation in two years, had finished work, I noticed a quantity of very fresh sawdust on the first plank. Two days later, I spied a wasp digging hard in a hole which she had begun not far from one of the entrances previously made by bees.

The wasp's action was much like that of a terrier digging in sand. She bit the wood with her mandibles. Her abdomen was nearly vertical, and, using her middle pair and her hind legs, she sent the fragments of wood flying out behind her. At the same time she walked backwards and then forwards. She took absolutely

entrance to a tunnel, from which they diverge and dig out their respective passages and store rooms. They are quite capable of using tunnels made by other kinds of insects, as mine certainly did on the occasion of which I am writing, but, whereas the leaf-cutter bees worked only just below the surface of the wood, the wasps went deeper.

After watching the plank for a few days, I became aware that a third wasp had joined the other two. Apparently, No. 1 did not approve of this last visitor. When leaving the hole almost together, the two seemed to jostle each other in the air. Just a mild altercation, but, thereafter, I saw only two wasps working on the plank. The third had moved elsewhere, as will be seen later.

In order to keep some kind of record of our observations, which could not be continuous, my two companions in the house were kind enough to watch when they had a little time to spare. The weather was very hot, but I recalled how the great Fabre had patiently watched an insect's hole on a road for hours, in far hotter and dustier conditions, near Orange in Provence. And I was most eager to find out what was the regular prey of these particular digger wasps. Neither Step, in his book on bees, wasps and ants, nor Sharpe, in his great manual on insect life, mentions what kind of a fly is captured by *Crabro cephalotis*, although both works contain illustrations of this wasp.

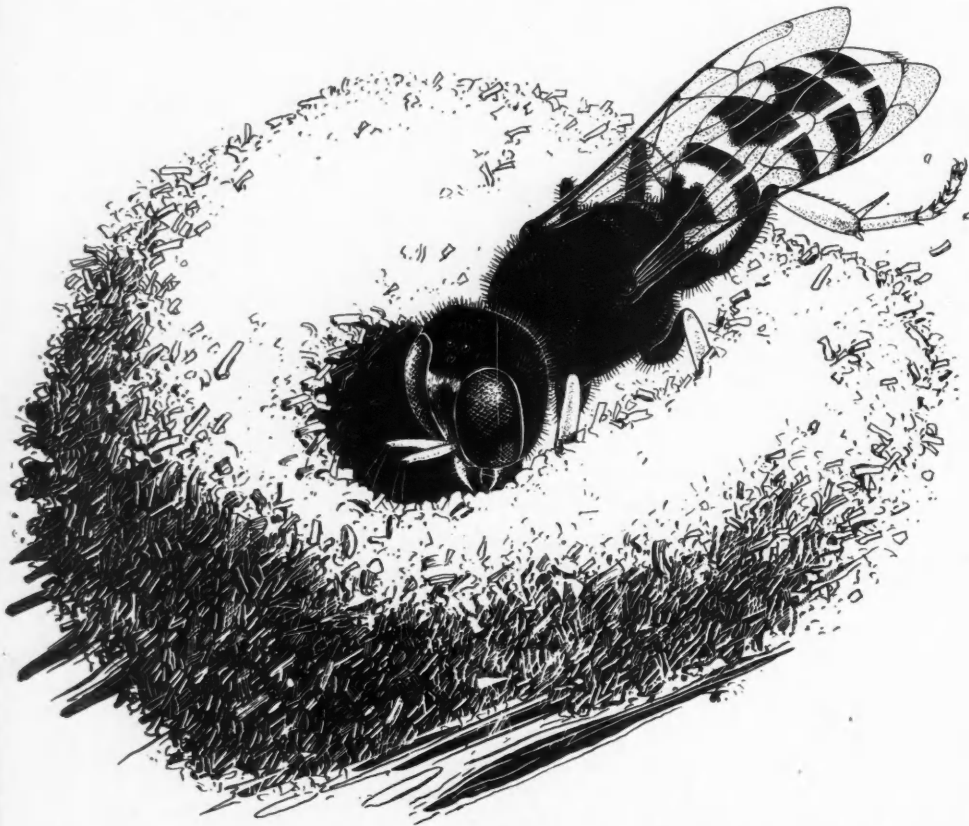
Day after day we watched the two making occasional sorties, generally in the late afternoon. At times they stayed out for as long as twenty minutes, and one of them on one occasion did not return for over an hour. But they always came back empty-handed.

On August 26, however, I noticed fresh sawdust near a hole on the left edge of the second piece of wood, that marked "Reserved for Insects." Prising up a rotten splinter near the edge, I discovered the third wasp we had missed lying in a groove beneath it. Hastily I replaced the splinter. I feel sure that this insect was originally our unpopular No. 3 in the large plank. And our most experienced gardener remarked: "Never knew insects could read!"

We had now three exits to watch. From Nos. 1 and 2 we continued to note the wasps leaving and entering at varying intervals, but no sign of flies. During a few days I saw no signs of life at all around No. 3 hole. I decided to open up the piece of wood, which was in such a state of decay as to be easily broken apart with a large pruning knife. What I found can be seen in Fig. 2. The first storeroom was situated about seven inches from the entrance, which was at the left hand end of the rectangular piece of wood, about an inch below the surface. There was a kink in the tunnel leading to the first storeroom, which was about 1½ inches below the surface. The main tunnel continued to a second storeroom, which was lower, by about half an inch. I use the word tunnel, but the wasp had also made use of existing cavities in the rotten wood.

In the first storeroom were six dead greenbottle flies, all lying in much the same position, about half an inch apart. In the second storeroom there were five more greenbottles. I could see no sign of wasp egg or larva. I felt much as Lord Carnarvon must have felt at the opening of Tutankhamen's tomb, and how the greenbottles glittered, like Pharaoh's jewels!

I can only imagine the poor wasp had been the prey of some enemy when only part of her life's work had been completed. Although at first sight I was somewhat astonished that we had all missed seeing the *Crabro* bringing in some or all of her victims, on further consideration I think this was merely a matter of chance, as our observations were not continuous. It must be remembered that the greater part of this wasp's life is spent in digging and repairing old tunnels and clefts in the timber. The diggers are said to be the only wasps which work day and night. Then there must be longish periods of reconnaissance, as, like most people with



1.—A DIGGER WASP EXCAVATING A HOLE IN A ROTTEN PLANK TO FORM A NURSERY AND A LARDER FOR HER LARVÆ

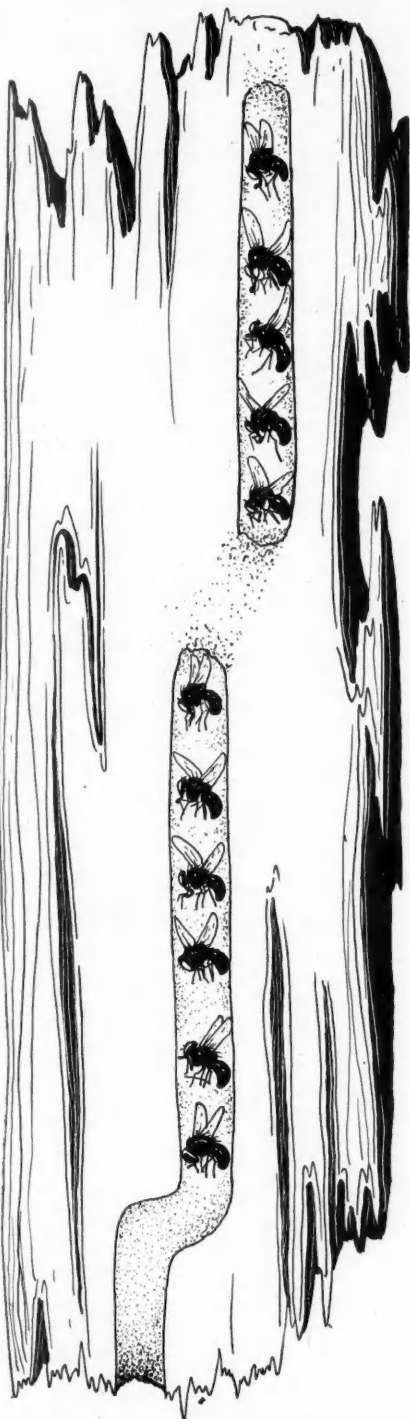
bluebottle, this fly is well known, doubtless, to most people, and especially to survivors of the old-fashioned trench warfare campaigns in hot climates.

Fabre, who has given us, in *The Life of the Fly*, a graphic description of the way in which maggots of this insect dispose of dead bodies, and of their disgusting table manners, wrote of *Lucilia cadaverina* and *Lucilia Caesar*, two species of different sizes, "It gives me a shock of surprise to see so rich a garb adorn these workers in putrefaction." Although, doubtless, a most efficient disposer of the dead, it is an insect which shows the worst of taste in its selection of putrid matter in which to lay its eggs and at the same time has a strangely incongruous liking for over-ripe blackberries. So how can I refrain from paying tribute to a wasp which captures this glittering, metallic, blue-green fly, with which to stock the larders she has made for her children?

In COUNTRY LIFE of July 29 I described how a leaf-cutter bee had made her nest in a disintegrating plank bordering some cucumber frames in our garden. This plank still bears a notice in paint: "Keep clear, insects at work."

no notice of me while I bent over her to identify her distinguishing marks. Her head appeared rather too large for her body. Her wings were closed right over her thorax and abdomen, almost concealing both. She was black, but certain features of her were very conspicuous, being coloured a brilliant light chrome yellow. Her mandibles were of this colour, there was some yellow on her thorax, and her abdomen bore three yellow rings. At least these at first sight appeared to be rings, but later I noticed that they did not quite meet on the back, i.e. the circles were just broken. Her legs, except for the thighs, which were black, were also of brilliant yellow. She was about half an inch long, and looked strangely delicate and small for the stupendous task Nature has imposed on her.

Within an hour of my detecting the insect, another wasp of the same species appeared and began digging about a foot to the right of the first. Both solitary wasps and solitary bees work independently, but often establish themselves in close proximity one to another. They seem to like company, even if they do not actually co-operate. They may even use a common



2.—STORES OF GREENBOTTLE FLIES MADE BY THE WASP IN THE PLANK. (Right) 3.—THE WASP CARRYING A DEAD FLY TOWARDS THE STORE

houses and gardens, we do not keep in their vicinity, purposely that is, a stock of putrid matter covered with greenbottles. And every day the wasps must go forth and visit flowers to feed themselves with nectar. I think the necessity of searching far and wide to find their prey must account for the long periods of absence I have described. But the task of collecting the flies, once found, is comparatively rapid, as will be apparent later.

Anyhow, I was determined to see how the little wasp handled the large fly. I placed a garden chair near the plank, and spent some hours writing letters and papers, while frequently raising my eyes to watch.

It was on September 6, at 4 p.m., that, to my great joy, I saw No. 1 wasp return with, tucked under her body, a fly which looked as big as herself. She had it clasped so tight against her that it was difficult to distinguish the two until she sailed into the hole with her burden

without a pause. Then, as she had her abdomen in the air as she entered, I could see the metallic-looking abdomen of the fly underneath. She stayed only a couple of minutes in the hole and then went off to fetch another. This she brought at 4.10. She was longer down the hole this time, and my notes show that the third fly was flown in at 4.37. The wasp left at 4.40 and brought the fourth at 4.46.

We felt quite uncomfortable at the thought that the insect could find those repulsive flies with such rapidity in our neighbourhood!

After the fourth had been brought in, the wasp left, and although I waited till 5.30, I did not see her again that evening. Strangely enough, she closed the hole when she did return, as I found it blocked up late in the evening. It was open again on the morrow.

Thereafter both wasps appeared to be more nervous, often appearing and examining the groove in which the holes lay from end to end. This nervousness is doubtless instinctive, and due to the fact that these digger wasps are preyed on by certain parasitic flies, which follow them to find their nests. The flies then hang about and await an opportunity to lay their eggs in the storerooms, and the resulting larvæ destroy the wasp larvæ and eat the greenbottle flies. Alternatively, the parasite's larva may hatch out earlier than the wasp's larva, which, when it does emerge, finds no greenbottles left to eat, and dies of starvation. Both methods have been ordained by Nature, and some parasites eat the larva and some go straight for the food. The ultimate result is the same, no baby wasp, but a new parasite to worry future wasp mothers.

So much for No. 1 wasp. Of course, much of her work of capturing flies was carried out in our absence. Probably she filled several storerooms, each containing about half a dozen flies for one egg. Having accomplished her life's mission she disappeared and, without opening up the plank we cannot ascertain how many rooms she stocked, or her "bag" of flies.

There is no necessity here to record all the movements observed of No. 2 wasp, but certain

features of her story seem to me of particular interest. After much careful examination of the plank she decided to, make a new hole, two inches to the right of the first she had made, which was now covered with sawdust. I could ascribe no reason for the additional work, though by this time, after much work by leaf-cutter bees and wasps, the wood beneath the surface of the plank must have become a veritable labyrinth.

By 10 a.m. on September 9 she had raised a mound of fresh sawdust three quarters of an inch in diameter and nearly half an inch high. Having covered the hole during the process, she was obliged to re-open an entrance wide enough for the passage of her booty and herself.

Like the first wasp, the second brought in greenbottle flies, which she collected with ease. The first two she found took her about ten minutes each. She was not observed during a brief lunch interval, but later, after a long delay, she reappeared carrying a fly. But, instead of taking this to the hole as usual, she put it down (she did not drop it), about six feet away, but still on the plank. While she flew off to fetch another, it was found that the discarded fly, which was dead, was an ordinary house fly and no greenbottle. This change in the species of a wasp's prey is quite unusual. We were all pleased, naturally, that the insect had failed to find another specimen of the foul-feeding greenbottle near our home!

On her next visit, again after a long absence, she brought in a house fly. At least I could see it was not a greenbottle, as this time she entered the hole with it, and its abdomen was visible.

The wasp's actions, first in killing a fly not of the usual category, subsequently discarding this, and later resigning herself to be content with a second ordinary fly is curious. Surely here was a distinct case of intelligence being exercised. The incident appears somewhat to refute the theory that insects are guided in their actions entirely by instinct. Moreover, the *Crabro* seems to have exercised a woman's prerogative of changing her mind. And that twice!



SIMPLIFIED PRUNING

By A. G. L. HELLYER

THERE is probably no single task which bothers the average not very skilled gardener so much as the pruning of fruit trees. In part this is due to the technical language in which pruning is usually described, in part also to the vast amount of apparently contradictory advice with which he is deluged. Sometimes one feels that there must be almost as many systems of pruning as there are practitioners of the art.

It certainly helps to begin with a clear idea of the reasons for pruning fruit trees at all. Not, as a rule, to make them bear fruit. Only a very little observation is required to reveal the fact that many fruit trees that are completely neglected produce heavy crops. That is not surprising seeing that a fruit tree is designed by nature to produce fruit.

The purpose of pruning is, in fact, threefold; firstly to produce a tree of some special shape which happens to fit in with the gardener's plan, secondly to improve the quality of the fruit, and thirdly to induce, if possible, a fairly regular and even production of crops.

In this article I am not concerned with the first purpose at all. That is not because it is unimportant, but because it seems to me to be a subject which needs to be considered separately from the other two objects of pruning. The shaping of a tree is largely a matter of correct treatment in its early years and, in the initial stages at least, is the concern of the nurseryman rather than of the gardener. But the improvement of quality and the elimination of irregular cropping are matters which continue as long as the tree lives and are, therefore, very much the concern of the gardener.

Left to its own devices a fruit tree, as it becomes mature, usually tends to produce so

much fruit that, if it is all allowed to ripen, most of it will be small. Moreover the tree will be so exhausted by one heavy crop that it will probably have to take a rest the following year in order to build up its strength again in readiness for another crop the third year. This habit of bearing one year and missing one year, known to the fruit grower as biennial bearing, is all too common, even in trees that are regularly pruned, and in consequence experts are constantly trying to find methods of preventing it. The system of pruning which I am about to describe has been devised to cope with both problems—poor fruit and irregular cropping. It is applicable to apples grown as bushes or standards. It can be adapted for use with some other forms of training and may be applied with some modification to pears, but for the sake of simplicity I shall not deal with these variations.



AN APPLE RUNED ON THE RENEWAL SYSTEM AND, AS A RESULT, BEARING FRUIT ALONG THE WHOLE LENGTH OF THE TWO- AND THREE-YEAR-OLD WOOD



A TYPICAL BRANCH SYSTEM ON AN APPLE TREE THAT HAS BEEN "RENEWAL PRUNED." THE LONG, UPRIGHT SHOOT IN THE MIDDLE WILL EVENTUALLY TAKE THE PLACE OF THE ORIGINAL BRANCH

The method is known as Renewal Pruning because it is based on the idea that stems which are bearing regular and satisfactory crops of good-sized fruits become worn out after a few years and need to be replaced with younger growth. The other basic fact underlying the system is that young shoots tend to produce fruit in their second year if left unpruned.

We have already seen that a tree left to itself will tend to produce too much fruit to satisfy the gardener's demand for quality. What more obvious, therefore, than to remove a proportion of the young shoots—the shoots that, if left any longer, would produce a crop—and allow them to renew themselves, thus satisfying both requirements at once, the reduction of the crop and the provision of more young shoots to replace those that are becoming worn out by repeated bearing.

That is the system stated in its simplest terms. In practice it results in a tree carrying considerably more wood after pruning than would be permitted by the older system of spur pruning, and as a result it lightens the actual physical labour of pruning. Moreover, the system is not difficult to understand or to apply.

Take a look now at one branch of any apple tree that has not been pruned too drastically in the past. It will be seen that it is furnished with numerous side shoots along its length and one or more whippy shoots at its extremity. A closer examination of the thin terminal shoots will show that they are supplied only with growth buds—comparatively small buds which lie close pressed against the bark in contrast to fruit buds which are much plumper and stand out prominently. These are, in fact, young shoots and the absence of fruit buds proves it. The fruit grower calls them year-old shoots, ignoring the fact that they only began to grow last April and so will not be literally a year old until next spring.

Some of the shoots growing from the branch farther back will be of the same character. Others will be a little stouter and stiffer, provided with numerous fruit buds, but themselves terminated by whippy year-old shoots. All these young shoots will provide possible fruiting wood two years hence. The older stems already provided with fruit buds will, if the weather is favourable, produce fruit next year. Some of them may be old enough to have borne one or more crops already.

To prevent an overcrop the gardener who intends to use the renewal system of pruning must cut a few of the fruiting side shoots right out. A proportion of the year-old shoots must be retained at full length to bud up the following summer and provide young fruiting wood the next year. The remainder must be cut back to a short stub, two to three inches in length, so that more young shoots may be formed from these stubs next year.

The only part of this operation calling for judgment on the part of the fruit grower is the decision as to precisely how many and which shoots shall be left and which shall be cut back. No rule of thumb can be given for this, as it will depend upon the behaviour of the tree. If it is very vigorous a good deal of wood can be retained and allowed to come into bearing. If, on the contrary, the tree is weak and making few young shoots, a good many of the side stems should be cut back to prevent further weakening by overcropping and to encourage the production of young shoots.

As a general guide it can be stated that if a tree is growing and fruiting moderately it will probably be able to carry two out of every three of its young shoots and should be relieved



CUTTING BACK A SLIGHTLY OVERCROWDED SHOOT TO TWO-YEAR-OLD WOOD ON WHICH FRUIT BUDS ARE ALREADY WELL FORMED

of most of the fruit-bearing side shoots that are three years or more old.

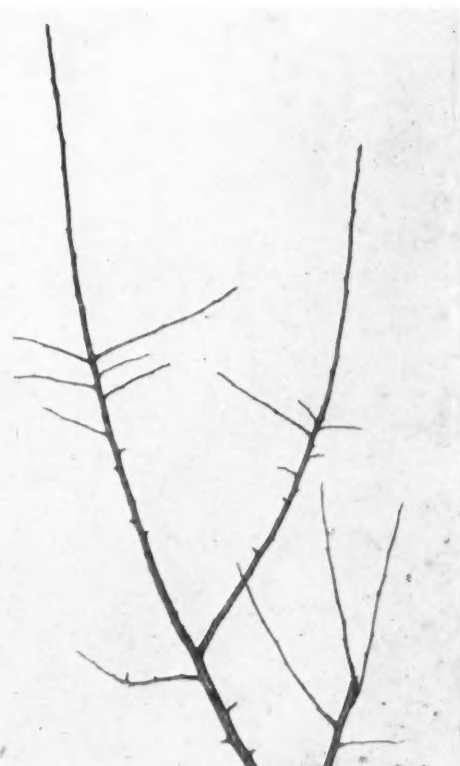
A tree pruned in this way will, as I have already said, tend to become more filled with growth than one that is spur pruned. It must not be allowed to become so full that many of the shoots touch or come very close together. To prevent this, after the cutting back of young and old side shoots as described, some of the second-year shoots—those that are provided with fruit buds for the first time—must be shortened to between eight and twelve inches. Unlike all the other pruning described, care should be taken in this instance to cut to a fruit

bud, as the intention is to prevent further extension of these shoots and instead concentrate them upon the task of bearing.

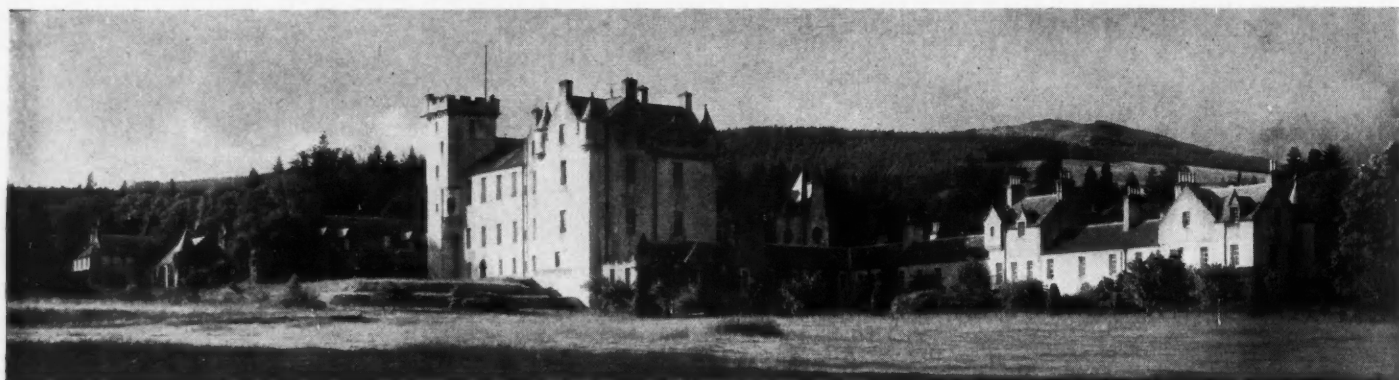
After a few years many renewal-pruned trees tend to acquire a somewhat spreading, or even slightly weeping, habit owing to the weight of the crop carried along the length of comparatively young and thin shoots. This rather unorthodox habit is not, perhaps, so pleasant to the uninitiated as the more erect, regularly placed branch system of the traditional tree. To the fruit grower, however, it is a thing of beauty, for it speaks to him not only of fine crops borne in the past but also of yet more crops to come. For the slightly pendulous habit helps to check vigour and encourage fruitfulness. Nevertheless it is a habit which must not be permitted to go too far, partly because it would interfere with cultivation beneath the trees and partly because too great a check on vigour is not desirable.

For this reason it will be necessary from time to time to prepare for the replacement of the main part of a whole branch, or perhaps, several branches. This is done by selecting a young side growth at a suitable point, usually near the apex of the arch caused by the weeping habit, and shortening this by about one third of its length.

As a result of this moderate pruning it will be stiffened itself and will produce two or three fairly strong shoots. The best of these is shortened in the same manner the following autumn and the process goes on in this way until a fairly substantial branch has been built up. Then the original weeping branch is cut back to this sturdier and more erect offspring and the original method of replacement pruning is resumed.



SEVERE SHORTENING OF AN UNWANTED YOUNG SHOOT TO FORCE IT TO PRODUCE ANOTHER RENEWAL SHOOT THE FOLLOWING YEAR. (Right) THE END OF A BRANCH SHOWING ONE-YEAR-OLD WOOD WITH GROWTH BUDS ONLY AND, BELOW IT, TWO-YEAR-OLD WOOD WITH FRUIT BUDS AND SOME SHORT SIDE SHOTS



1.—THE CASTLE FROM THE SOUTH

BLAIR CASTLE, PERTHSHIRE—II

THE SEAT OF THE DUKES OF ATHOLL

By ARTHUR OSWALD

The magnificent series of rooms, decorated and furnished for the second Duke between 1747 and 1758, contain notable plasterwork, chimney-pieces by Thomas Carter and woodwork by Abraham Swan, who designed the grand staircase

TO Blair Castle belongs the distinction of having sustained the last siege that took place in these islands. It began on March 17, 1746, and continued for more than a fortnight, and when Lord George Murray abandoned the blockade, the roof was in a sadly battered condition, though the walls remained undamaged. After the second Duke regained possession of his own, he had thoughts of pulling the building down, but, instead, as we saw last week, he drastically remodelled it, giving it as far as possible the appearance of a Georgian mansion, and sumptuously decorated and furnished the interior in the taste of the time. In so doing he might be said to have signalled the henceforth unshaken establishment of the Hanoverian régime, the triumph of his own and his father's prudent policy in supporting the Government, and the end of a conflict that had divided the house of Murray since William of Orange landed at Torbay. But there was to be an architectural revenge one hundred and twenty years later. In the

interval the lost cause had grown highly romantic and had even found a warm corner in the heart of the Queen, who, with the Prince Consort, had stayed at Blair in the autumn of 1844, and who soon had her own Highland home in Deeside. By 1872 Atholl House, as Blair had been re-named after the transformation, had become a castle again, having acquired, in Bryce's hands, a picturesque array of stepped gables, bartizans and battlements to replace those which the second Duke had banished. His Georgian interiors, however, were left in all their splendour, and so honours are easy.

Four times in sixty years the castle was garrisoned on behalf of the Government. In April, 1689, after Killiecrankie, when the old Marquess of Atholl had retired to take the waters at Bath, General Mackay seized the castle and it continued to house a garrison for five years. The second Marquess, notwithstanding his elevation to a dukedom in 1703, seems for a time to have wavered in his allegiance, and his hesitant behaviour at

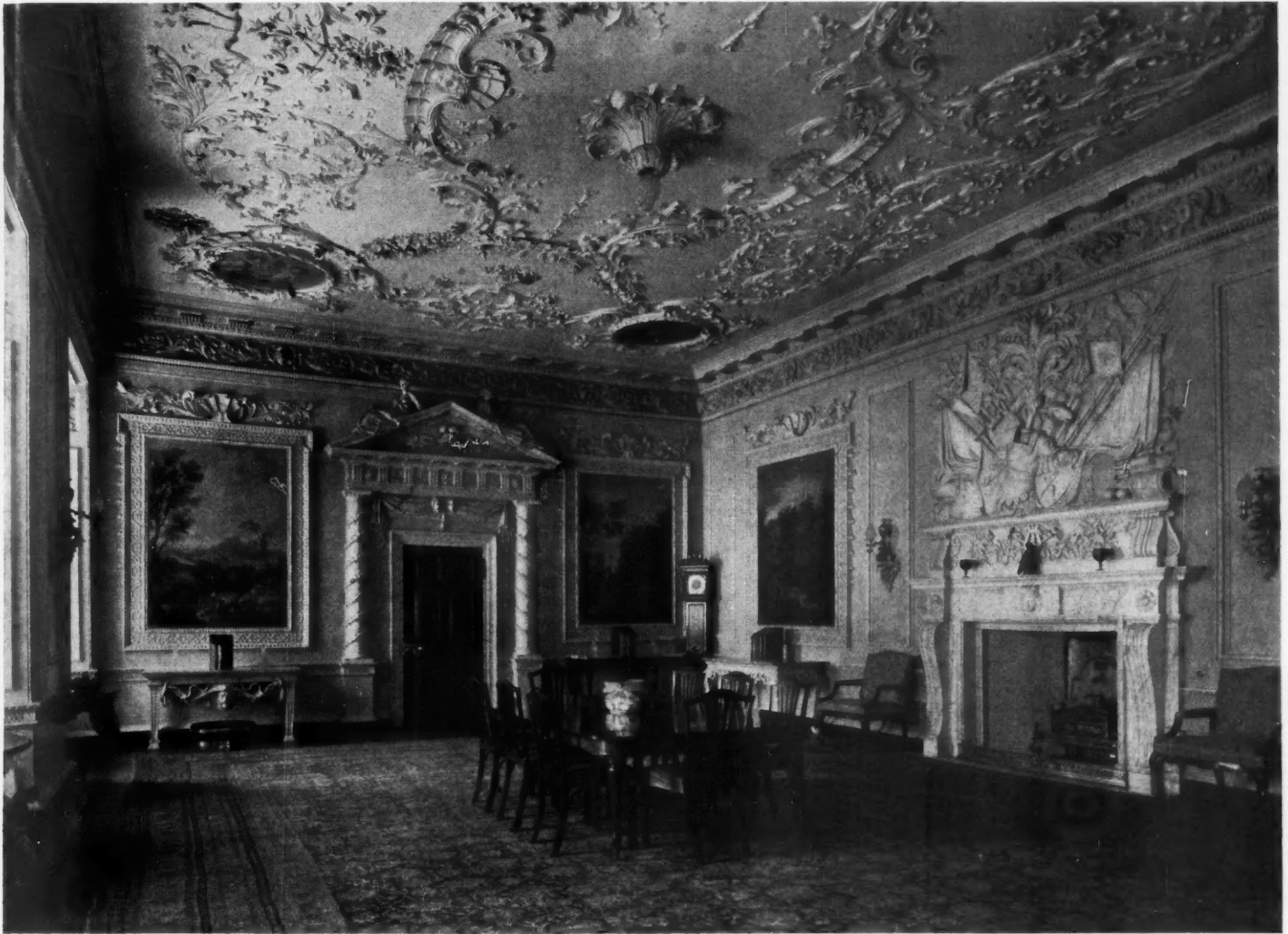
the time of the Jacobite expedition of 1708 led to Blair's being occupied by dragoons. In 1715, however, he came out unequivocally on the Government side and put the castle in a state of defence against Lord Mar. He was supported by his third son, Lord James, but the second son, William, Marquess of Tullibardine, with Lord Charles and Lord George Murray, served under the Chevalier throughout the campaign. (The eldest son, John, had been killed at Malplaquet.) William and George escaped to France, Charles was taken prisoner after Preston and condemned to be shot, but received a pardon. The Duke, after the failure of the rising, showed zeal in disarming the rebels. In 1717 Rob Roy surrendered to him and was imprisoned, but managed to escape.

As his elder brother had been attainted, it was Lord James who succeeded his father as second Duke in 1724. For twenty years he lived undisturbed, and busied himself at Blair with the enclosure of the park and the lay-out of the grounds, and in 1744 built the

long, low wing running out south-eastward from the castle. When Prince Charles Edward landed at Borrodale, he was accompanied by the Marquess of Tullibardine, who read James III's proclamation at Glenfinnan. They advanced rapidly on Atholl and as the Duke had retired to Edinburgh, they walked into the castle, where they spent the nights of August 31 and September 1. Then, leaving a garrison, they made rendezvous at Perth with Lord George Murray, who was to play such a prominent part in the whole affair. On the march northward in February, '46, the Prince again stayed at Blair, but a little later the castle was seized by Hanoverian troops under the command of Sir Andrew Agnew. On hearing of this, Lord George Murray, who had been with the Prince attacking Fort George, marched south with a force and proceeded to blockade the Hanoverian garrison in the castle. His battery was not strong enough to make any impression on the walls, but the cannon balls made holes in the roof, and the besieged, reduced to a bread-and-water diet, would probably have been starved into surrender, if Lord George had not been recalled to Inverness owing to the approach of the Duke of



2.—THE GREAT DRAWING-ROOM



3.—THE DINING-ROOM, WITH RICH BAROQUE PLASTERWORK FINISHED IN 1751 AND LANDSCAPES IN PANELS BY CHARLES STEUART

Cumberland. In 1866 thirty-five cannon balls were dug up at Old Blair, where the Jacobite battery was posted.

It was some months before Sir Andrew and his garrison relinquished the castle, which received a visit from Cumberland on his way south in July. The damage which the building had sustained was not entirely due to the rebels; military occupation was not less injurious then than now. The reconstruction on which the Duke embarked in 1747 was described last week; it involved heightening the unfinished south end, "clipping" Cumming's Tower at the north end, and remodelling and decorating almost the entire interior. The fine series of rooms illustrated this week are notable for their chimney-pieces and for the rich stucco decoration, characteristic of mid-Georgian taste.

The architect, James Winter, is an obscure figure. He made the plans for the reconstruction of the building, but was not responsible for the decoration. In a letter to the Duke, dated February 14, 1748, Harrison his factor, wrote :

Mr Winter has 12 men, and besides himself 2 is Joynting of Flags, 2 altering the chimney in the dining room, 8 and himself taking down the Castle [i.e. Cumming's Tower].

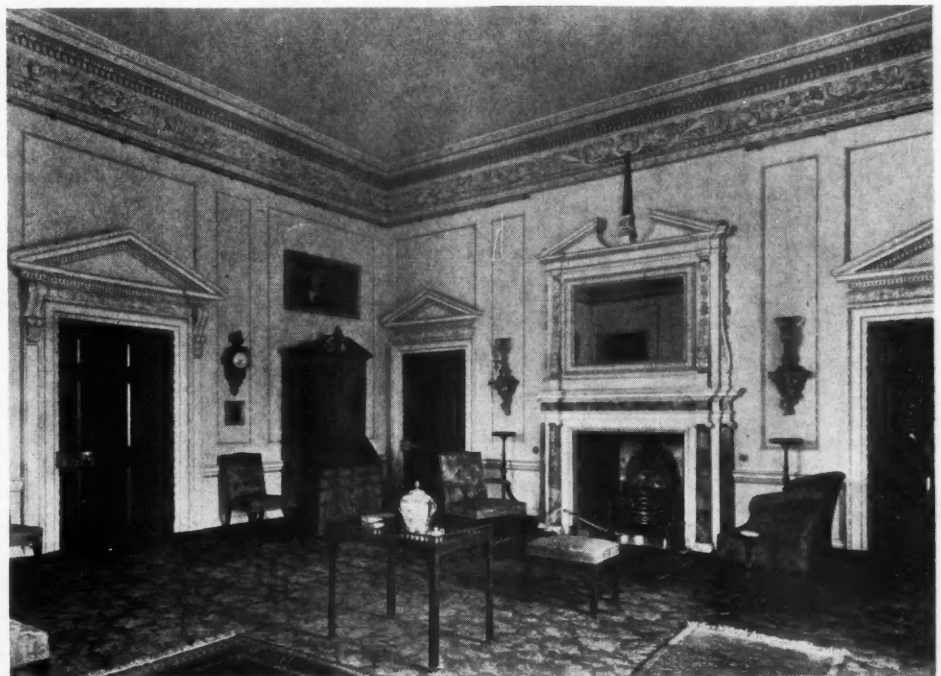
This suggests that Winter was a master builder of the old type, not above taking a hand in the work, or at any rate acting as foreman himself. In the same letter the progress made by the plasterers is reported :

The Stucco people is now working at the Sealing of the Parlour that goes into the

Gardine. All the sealings above stairs is finished, except the Dining Room and Drawing Room. Some of the Drawing Room is done, but the meterall parts is to be done by Clayton himself.

Clayton seems to be unknown elsewhere. The

drawing-room mentioned is not the great drawing-room on the second floor (Fig. 2), which was not decorated until a few years later, as appears from other letters, in which it is still referred to by its old name of the High Dineing-Room. By December, 1751,



4.—THE SMALL DRAWING-ROOM

the new dining-room on the first floor (Figs. 3 and 6), was finished, and Harrison wrote ecstatically to the Duke's nephew at Gottingen:

In short, everything exquisitely fine. The Sealing in Low Dining room, Rich and Grand.

The great drawing-room (Fig. 2) and the front staircase (Fig. 7) were not completed until 1758.

A large number of bills for chimney-pieces, furniture and hangings have been carefully preserved in the Castle. The chimney-pieces in the more important rooms were supplied by Thomas Carter, the London stonemason and statuary, to whom Roubiliac was an assistant at the beginning of his career. For the veined marble chimney-piece in the dining-room (Fig. 6) Carter's bill, dated September, 1751, was £62 11s., which included "carving the Apollo's head and two pieces of Ornament to the Frieze in statuary marble." An account for eight other chimney-pieces supplied was not paid until 1758, by which time Carter was dead and the account was receipted by his widow or daughter, Mary. The bill came to £544 5s. 7d. It is interesting to find that the one in the small



5.—THE RED BEDROOM. BED AND FURNITURE BY WILLIAM MASTERS



6.—CHIMNEY-PIECE IN THE DINING-ROOM. THE MARBLE FIREPLACE WAS ONE OF THOSE SUPPLIED BY THOMAS CARTER

drawing-room with Ionic columns in jasper and brocatelle (Fig. 4) is described as "the same as in Lord Townsend's library," and that in the great drawing-room "the same as in Lord Townsend's drawing-room." Raynham Hall was redecorated by Kent and the work was completed by 1731; these chimney-pieces can hardly be described as "the same" as those at Raynham, and possibly Lord Townshend's London house was meant. The Adams supplied two plain fireplaces. In 1748 Winter wrote for one to "Mr. John Adams Architek at his house in the Cougeat [Cowgate] opposite to the foot of Marlins wynd Edinburgh." (This was Robert Adam's eldest brother.) And in 1751 James Adam was paid for a chimney-piece. Their father, William Adam, had supplied "a white and veined marble Chimney" in 1734, before the great remodelling had begun.

The principal rooms in the Castle are on the first and second floors facing west. Ascending by the Picture Staircase, which was illustrated last week, you enter the small drawing-room (Fig. 4), which is at the south end of the building. The treatment is Palladian with an enriched entablature, pedimented doorcases and the chimney-piece already mentioned. Presumably, it was on the stucco frieze of this room that Clayton and his men were working in February, 1748. As the furniture will be the subject of a third article, we need not stop to note individual pieces here. This room and the one adjoining it, known as the Tea-Room, are in the part of the building which had remained unfinished and was built up by Winter to the height of the hall range.

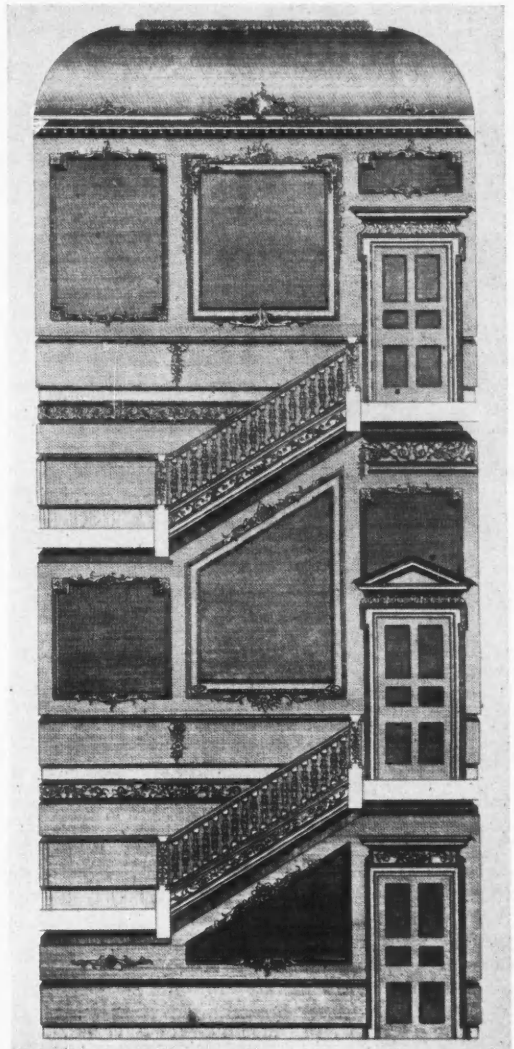
Beyond the tea-room is the dining-room (Fig. 3) with its rich plasterwork finished in 1751. The great military trophy in stucco over Carter's chimney-piece recalls the similar one in the hall at Drum, which, as Mr. Arthur Bolton remarked, "savours of the Low Countries, where . . . the British soldier learnt to swear horribly, and equally, we may presume, our artists learnt to be profuse." But for the mention of Clayton one would have been inclined to attribute this stucco relief and the ceiling with its Baroque flourishes to Dutch plasterers. (At Arncliffe a Dutch stuccoist, one Enzer, is known to have worked.) There were close contacts between

Scotland and the Low Countries at this time; young Scotsmen went to Leyden to study; and stucco workers like Clayton may have gone to Holland to learn their craft. English stucco work of this period has not the same masculine stride and swagger tending to coarseness; it is more Frenchified and elegant. The treatment of the scroll work of the frieze illustrates this point. The door at the north end of the room (Fig. 3) has a Doric doorcase complete with columns, entablature and pediment, but the columns must be twined with garlands and on the pediment two emblematic ladies have to recline. The whole effect, if profuse, is undeniably "rich and grand." The colour scheme is in apple-green and white.

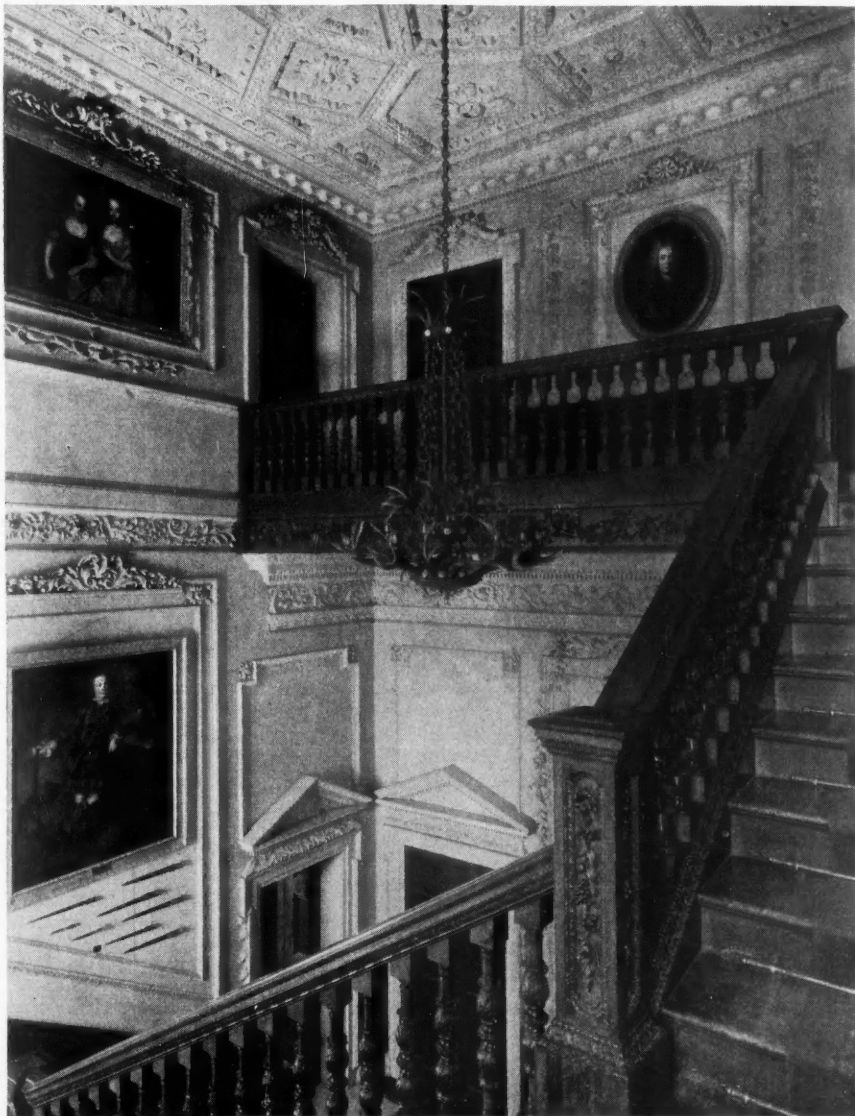
Apart from the stucco decoration the room gains interest from the series of landscapes framed in the wall panels. The subjects are romantic scenes in the vicinity of Blair and Dunkeld; three are of waterfalls and a fourth (right of the door in Fig. 3) is of Dunkeld Cathedral. One is reminded of the great saloon at Yester with its series of classical landscapes by William Delacour, but the artist of these paintings at Blair was Charles Steuart, who is said to have been a Gaelic-speaking Athollman. The series is signed and dated to years between 1766 and 1778. The talent of this native artist was, no doubt, recognised by the third Duke, and he employed his brother, George, to design and build a town house for him in Grosvenor

Place. George Steuart, the architect of Attingham in Shropshire, has always been rather an obscure figure, sometimes confused with James or "Athenian" Stuart. He started his career in London as a house-painter in Berners Street and then, it would seem, received the commission from the Duke which set him on his feet. Of Charles nothing more appears to be known. The four roundels of the seasons in the ceiling are by Thomas Bardwell, a minor portrait painter of the time.

The corresponding three rooms on the second floor are (south to north) a bedroom now known as the Duchess Strange's room, the Red Bedroom and the great drawing-room. In the first (Fig. 10) the late 18th-century bed has hangings with 17th-century embroidery (re-applied) said to have been worked by Charlotte de la Tremouille, Countess of Derby, mother of Lady Amelia Stanley, who married the first Marquess of Atholl; the bedspread is worked with Indo-Portuguese embroidery. This room has one of Carter's fireplaces, but in the Red Bedroom (Fig. 5) the carved chimney-piece is all of wood, except for the marble surround of the fireplace opening. The fine bed in this room, made by William Masters, of



8.—ENGRAVED DESIGN FOR ONE SIDE OF THE FRONT STAIRCASE BY ABRAHAM SWAN



7.—THE FRONT STAIRCASE, COMPLETED IN 1758

London, in 1756, has mahogany posts in the form of clustered Gothic shafts and a cresting of *fleur de lis* breaking out into Rococo ornaments at the angles and cent ring on a coronet. It is hung with the original (crimson damask hangings, and the Masters chairs and stool are covered with the same material. This is evidently the "crimson lutestring," sixty-three yards of which were supplied by Joseph Harris "at the Wheat-sheaf Covent Garden." The architectural enrichments in this room are picked out in white against grey walls, and the doors are painted chocolate.

It was not until 1754 that work was started on transforming the old high dining-room into a great drawing-room (Fig. 2), and alterations to windows, doors and chimneys had first to be carried out. By 1758 its decoration and furnishing were complete. In May of that year John Murray, of Strowan, the Duke's nephew and eventual successor, wrote to his uncle after paying a visit of inspection from Dunkeld:

Everything is really in vast Beauty; it is far the prettiest place ever I saw except Dunkeld, and almost exceeds even that. . . . As the Great Drawing Room exceeds description I shall not attempt it, but only say that it is all finished except the hangings; the niches at each end, in my opinion, are very well executed, and have a fine effect.

Only the glass in the windows needed altering. The room is almost a double cube—52 feet by 27 feet and 27 feet high. Advantage was taken of the height to introduce a ceiling with a deep cove; the flat is in three compartments—two

octagons and a circle; the stucco decoration shows more refinement than in the dining-room and is characteristic of the elegant Rococo of the 1750s. The columnar features framing the niches at either end of the room certainly have a fine effect and their swan-necked pediments centring on urns with garlands are caught up and echoed in the overmantel surmounting Carter's marble chimney-piece.

The walls of this room are hung with crimson Genoa, and this gives the depth and warm colour to set off the white decoration and the gilding of mirrors, side tables, carved pelmets and wall brackets. The furniture includes part of a gilt set of two settees and twelve armchairs, later than the room; they were obtained in 1783, and their pretty coverings were worked by the three daughters of the third Duke. The mirrors, candlestands and wall brackets will be illustrated individually in the third article. Over the chimney is seen Zoffany's charming conversation piece of the third Duke and his family; full-lengths by Hoppner of the 4th Duke and his Duchess flank the chimney-piece, and over the doors at the north end are portraits of Queen Mary and Queen Anne.

The Blue Bedroom (Fig. 9) is so called after the late 18th-century bed with its pale blue hangings and painted cornice. The chairs are mid-18th-century but the remaining furniture is Regency and includes a sofa table, in coromandel wood, seen at the foot of the bed. This blue room is in Cumming's Tower at the north end of the Castle; the depth of the window embrasures shows the thickness of the walls. The bedroom on the floor above it contains the most magnificent of all the splendid beds in the house; this will be illustrated with the furniture next week.

The last work to be put in hand was the reconstruction of the staircase on the east side of the house, occupying the angle between Cumming's Tower and the 16th-century range, which contains the rooms I have been describing. The stone stair was removed, and replaced by a new staircase of a grandeur befitting the rich suites of rooms. In the letter which John Murray wrote to the Duke in May, 1758, he remarked, "The Staircase is not near don," but it seems to have been finished by the end of the year. I have to thank Mr. Christopher Hussey for calling my



9.—THE BLUE BEDROOM

attention to four engraved designs for this staircase which Abraham Swan included in the second volume of his *Collection of Designs in Architecture* (Plates 29-32). They are dated 1757. Swan's was one of the leading London firms of what we should now call interior decorators, specialising in carpentry and joinery work, and between 1745 and 1768 he published several books of designs reflecting the current Rococo taste. It is only rarely that a design is said to have been executed, but the four plates of this staircase "which I made for the Duke of Athol" are humbly inscribed to His Grace. (One of the four sides is reproduced in Fig. 8.)

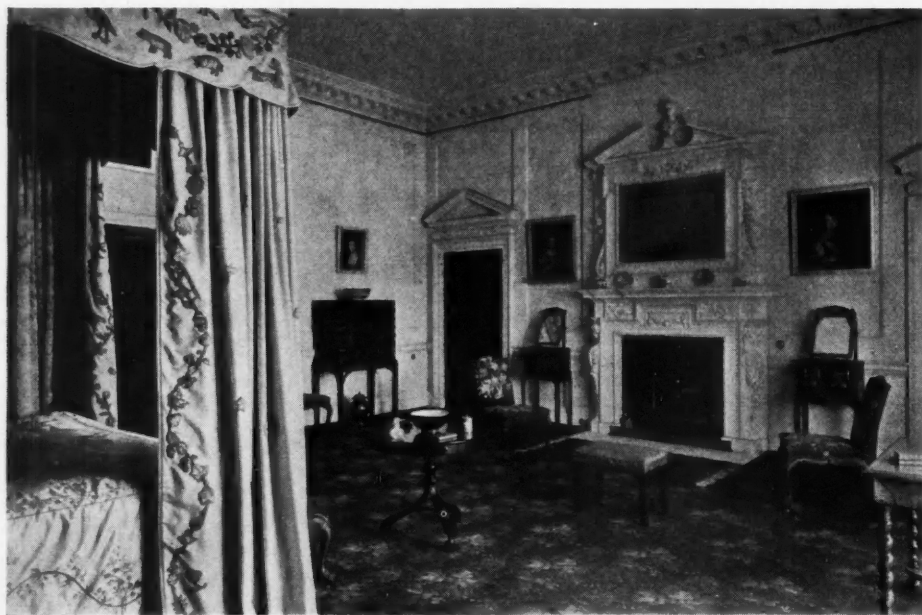
The beautifully carved balustrade harks back to late 17th-century types with their square newel posts and broad and flat hand-rail, and the balusters use an Inigo Jones model, the same top and bottom, enriched with crisply carved acanthus. Bishop Pococke, who visited Blair in 1760 and was much impressed by its magnificence, particularly mentions this "grand staircase, which is of mahogany but wainscoted all the way up in compartments for pictures, and with a fine frieze at each landing place of

Pomeranian red deal, which looks like Cedar." Comparison of the photograph (Fig. 7) with Swan's design shows that the uppermost section was intended to be loftier and to have a coved ceiling; instead, there is a flat ceiling in compartments. In execution the carved decorations over doors and wall panels depart some way from the Gallic elegance of the engraved design. The boy wearing a kilt and holding a gun and with a hawk beside him (left of Fig. 7) is James Moray of Abercairny. The portrait, painted by Davison circa 1750, is one of the earliest pictures in which the tartan is shown. The oval seen above the balustrade is a head-and-shoulders of the first Duke, painted in 1718 by Le Blond.

Swan includes in his *Collection of Designs* two for bridges in the Chinese taste that formerly were in the grounds at Blair, and there is a third for a larger bridge, also of timber, "intended to cross the River Tay at Dunkeld." He may also have been responsible for the woodwork in the great drawing-room, and the two adjoining bedrooms. The overmantel in the drawing-room with its swan-necked pediment (an appropriate form for him to choose) may be compared with two at Edgcote in Northamptonshire, where his firm did the carpentry and joinery. The staircase at Edgcote, it may be noted, has the square newel posts and broad hand-rail of the one at Blair, but is a plainer example.

It is an interesting point that the re-modelling and redecoration of the Castle were carried out without a controlling architect responsible for all the details. James Winter was in charge of only the structural alterations; the chimney-pieces came from Carter and others; Clayton had control of the plasterwork; Swan, besides designing the grand staircase, may also have been responsible for other woodwork, but he seems to have come in only at a later stage. It was the old system of employing different contractors according to the materials in which they worked, and leaving to each a fairly free hand. In the dining-room the plasterers "got away with it" to a degree that would have seemed shocking to the next generation, but the loose collaboration everywhere achieved results that are remarkably harmonious under the conditions prescribed.

(To be concluded)



10.—THE DUCHESS STRANGE'S ROOM

THE STORY OF WILLIAM ETTY

By IDA PROCTER

ON November 13, 1849, William Etty, the painter, died in York, to which he had retired the previous year "in peace, to within a stone's throw of where I was born." He was honoured with a public funeral and buried in the churchyard of St. Olave's, York.

It was said by the Venetians that William Etty painted "with the fury of a devil and the sweetness of an angel." This fury drove him to unceasing hard work. He blamed the "Want of Perseverance" as a reason for many failures, but he saw to it that it did not apply to himself. "I lit the lamp at both ends of the day," he wrote in his autobiography. "I drew in the morning. I painted in the evening... I returned home; kept in my fire all night to the great dismay of my landlord, that I might get up early next morning before daylight, to draw." He believed in early rising, sometimes as early as four in the morning. He might be said to have seen life through a picture-frame. What did not fit in to his picture he left alone, and thus there is little event in his life except what bears upon his art.

William Etty was the seventh child of a miller-baker and the second son in the family to bear the name of William, the first having died previously. His two grandfathers were one a wheelwright and the other a rope-maker. He was born on March 10, 1787, at number 20, Feasegate, York, his father's shop, famous for its gingerbread. His parents were devout Methodists and had sedate, old-fashioned names, Matthew and Esther. His mother seems to have been sympathetic and helpful towards the first signs of artistic talent in their youthful son. He records that the "first panels on which I drew were the boards of my father's shop-floor; my first crayon, a farthing's worth of white chalk, but my pleasure amounted to ecstasy when my mother promised me next morning, if I were a good boy, I should use some colours mixed with gum water. I was so pleased I could scarcely sleep."

At the early age of eleven his schooling came to an end and he entered a seven years' apprenticeship with a printer in Hull. "Seven years of bondage," Etty called it. He came to associate Hull with mud and train-oil and he missed the inspiration of York Minster, which early appealed to his sense of form and colour; but despite his feeling of servitude and captivity he continued to draw in his spare time, varying his subjects from the heroic and historical to the comic. In his own words, he "counted the years, weeks, days, hours, till liberty should break my chains and set my struggling spirit free." This freedom came to him at twelve o'clock on October 23, 1805. Throughout his apprenticeship—which he served faithfully to the end, becoming a journeyman-printer—he day-dreamed of nothing else but becoming a painter, and in his later life he was sometimes assailed by night-dreams of being again a captive, which is proof of the depth of the frustration that he suffered.

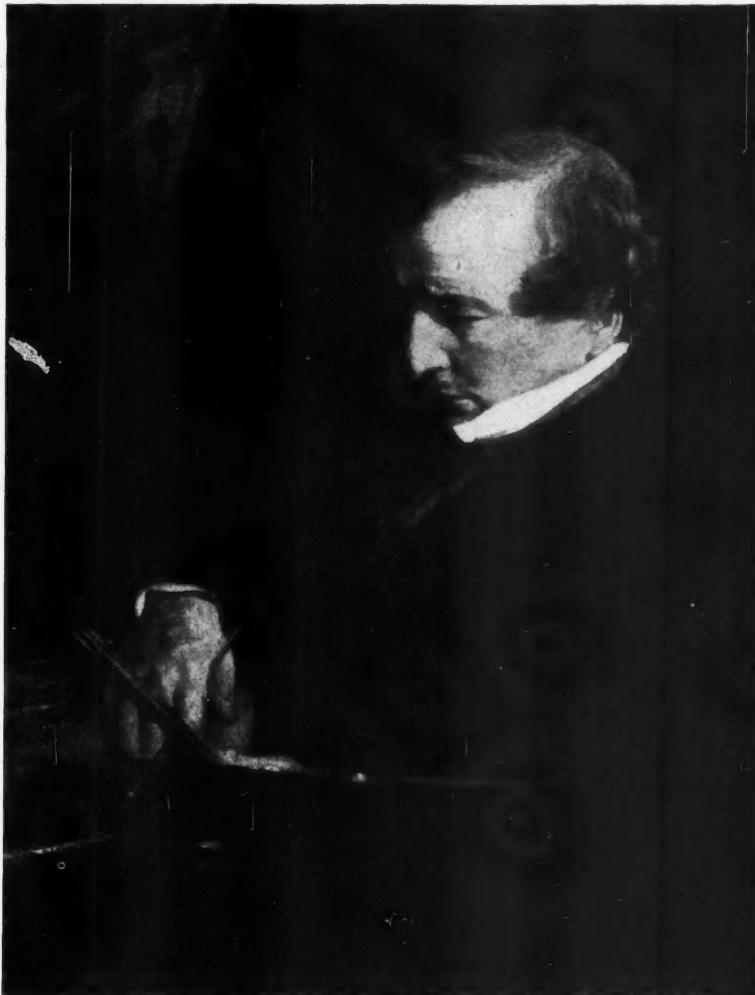
With the help of his uncle William Etty, who belonged to a firm of gold-lace merchants in Lombard Street, the eighteen-year-old nephew, also William, set out for London, casting aside his printer's apron in preference for a handful of chalks. His brother, Walter, was already established in London with the uncle's firm and became William's lifelong backer. He later called him his "sheet-anchor in all troubles."

Like Constable, who was also a miller's son, once Etty had come to London with the intention of becoming an art student the appeal of the city was such that for the remainder of his working days it became his headquarters. He left it only for visits abroad, which included Italy, France and Belgium.

His first method of study was to draw from plaster casts of the antique at a shop in Cock Lane, Smithfield. Later, with some help from John Opie, "the Cornish Wonder," he was admitted to the Royal Academy School, then held in Somerset House. Again his uncle came forward to assist him and paid a hundred guineas to Thomas Lawrence, later knighted, for the advantage of working in his house in Greek Street, Soho. This seems to have been one of Etty's most unhappy years as a student, for he was left with little instruction other than the opportunity to copy the facile and sophisticated style of his master.



1.—SELF PORTRAIT OF THE ARTIST AS A YOUNG MAN. In Manchester City Art Gallery



2.—A LATER SELF PORTRAIT. In the National Portrait Gallery

After six years of work in London he had two pictures accepted for exhibition: one by the British Institution and the other by the Royal Academy. In 1816 he made his first journey abroad, to Italy, and a few years later he exhibited his *Pandora* and *The Coral Finders*, which established the beginning of his fame. He formed the habit of nightly attending the life-class at the Academy and taking his place among the students, a habit that he seldom varied, except when he was away, until he finally retired from London.

Etty's life seems on the whole to have been a happy one, despite the number of years he remained in debt to his brother. He was several times in love but his feelings were never reciprocated and he did not marry, although he was of a domesticated and affectionate nature. He himself called falling in love "that miserable madness," and said it was one of his prevailing weaknesses. When at the age of thirty-nine he climbed Vesuvius his own heart felt to him a volcano, too. He wrote to his brother: "My other loves were scratches: this a wound." But he was no more successful and at last decided: "I have been so often and unprofitably in love, I have serious thoughts of paying my addresses to—my Tea-kettle. I have found her a very warm Friend. She sings, too. And you know, how fond I am of music. . . . However, I must consider seriously before I offer her my hand lest she should burn it."

In 1824 he moved to

14, Buckingham Street, Strand, to which new address his mother and a niece of Etty's, Betsey, came to help him settle. Betsey stayed on and kept home for him for the remainder of his life. Here he lived for about twenty-five years, painted, read poetry, collected armour and kept a variety of pets on the roof, sometimes as many as twenty animals, rabbits, pigeons, singing-birds, cats and kittens. From Paris he reminded Betsey "take care of my bonny birds, of that queer ugly cat." His fondness for animals led him to crumble pellets of bread for the mice that ran from under the throne in the life-class and over his feet. He was nothing of a Bohemian. He thought the students whom he met in Paris "noisy, boyish, dirty, frequently rude." When he travelled on the Continent he was careful to take with him his own pewter teapot, tea and kettles. When abroad he suffered from home-sickness: "those four dear letters, HOME, and a Crust, a cup of tea, a smile from my dear Betsey, are worth all Paris: Versailles into the bargain. Oh! I am English to my heart's core!" He was in Paris during the 1830 Revolution. "How can I give you an adequate idea of those portentous and awful cries, that 'like an exhalation' rose over Paris in the darkness, and broke the still silence of midnight!" Even in the midst of a revolution he set out to work in the Louvre determined not to be deflected from his course. But the Louvre "seemed almost deserted. Instead of a hundred or two, as usual, only here and there one. I once or twice cleaned my palette to go, when I heard the roar of cannon at a distance, and the rattle of musketry."

Etty impresses us as being a man of praise rather than one of original vision or profound thought, a man who found the visual world continually delightful. It is in some ways a refreshing aspect in an age of acute criticism and vociferous grievance. He nearly became a landscape painter because "the sky was so beautiful, and the effects of Light and Cloud," but he decided that woman was "God's most glorious work," and thereupon dedicated himself to that work with the resolution to paint "more finely than ever had been done." There is no false humility in Etty. There is perhaps no humility. His self-portraits (Figs. 1 and 2) show a determined appearance, even a slightly Napoleonic self-assertion which is not without the charm of vigour, and in the later one it is mellowed to a pleasant concentration.

When he overflowed into words he was extravagant and enthusiastic. He used such adjectives as "superb," "gorgeous," and "stupendous," and wrote of his "Colossal



3.—*YOUTH ON THE PROW AND PLEASURE AT THE HELM*. By courtesy of the Trustees of the Tate Gallery. (Left) 4.—*THE STORM, ONE OF ETTY'S OWN FAVOURITE PAINTINGS*. In Manchester City Art Gallery



Pictures" and "all my large Pictures point a great moral lesson to the mind." He made liberal use of the capital letters characteristic of the period and signed his name with an exuberant flourish. Indeed, he was caught by the signs and symptoms of his age as most people are, only the rarest ones escaping.

In the last year of his life he came to London from York to arrange a collected exhibition of his work at the Royal Society of Arts. He has recorded his triumph. "In the midst of these my children," one hundred and thirty-three of his pictures, he sat himself down "after great anxiety, exertion and fatigue" and he "then felt it was something to be William Etty." When the exhibition was over, on the morning of dismantling, Etty was seen to be standing in tears. "His children" were to be dispersed, sent back to their owners: he would never see them again. He returned to York and died later the same year, but his spirit remained unquenched to the end. "Wonderful! Wonderful! this death!" is said to have been one of his last comments.

He was made an associate of the Royal Academy in 1824, at the age of thirty-seven, and a full Academician four years later. His first large picture, *The Combat: Woman Pleading*



5.—STUDY OF A PEACOCK. In Manchester City Art Gallery

for the *Vanquished* (10 ft. 4 ins. by 13 ft. 3 ins.), was finished in 1825 and was exhibited in the Royal Academy in the same year. It now belongs to the National Gallery of Scotland and is usually considered to be the finest of his nine large pictures. Then followed three pictures in a series relating to Judith and now all belonging to the National Gallery of Scotland. These four, with *Ulysses and the Sirens*, *Benaiah*, *David's Lieutenant*, and three *Joan of Arc* pictures formed the "Nine Colossal Pictures" to which Etty referred in a letter (Fig. 6), now in my possession, to the dealer, R. Colls, who purchased *Joan of Arc* for £2,500. He wrote: "I was desirous of sparing no pains to endeavour to do justice to her cause and complete the series of Nine Colossal Pictures I had set my mind to complete if God would so far sustain me! he has done so, and I am deeply grateful! at times the severity of the winter, my struggles for very breath and severe cough made me waver, but I pressed on, and God has given me the desire of my heart!"

York Minster inspired the Judith pictures, but *Joan of Arc* "was first conceived in Westminster Abbey—Henry the Seventh's Chapel... hearing the Anthem sung, and looking towards the Grand Portal." These three pictures cost him "many an anxious thought for considerably upwards of seven years (indeed, it is seven years or more since the canvas was sketched)." Etty visited Rouen and sketched the old houses; he saw all the works that had been done in modern times in Paris; he made a pilgrimage to Orleans in search of further information: all of which shows his exacting methods of obtaining the knowledge he felt he required.

The head for the *Joan of Arc* was drawn from a woman he saw at service in Westminster Abbey. His niece had to trace her to Kensington, after enquiries had been made of verger and tradesmen, and make the arrangements for her to sit. Betsey's help in securing as models people whose beauty had taken the artist's fancy must have been invaluable in those days of scrupulous etiquette. On one occasion after a theatre Etty found to his dismay that when he followed a cab the occupant was elderly and not the young beauty he had admired in the auditorium.

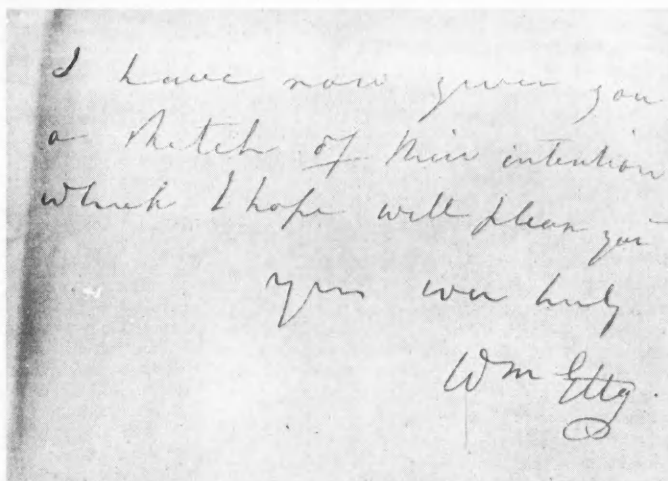
The *Joan of Arc* series, whose whereabouts now seems unknown, was the last of his major works to be completed in London. In 1848 he was forced by acute rheumatism and asthma to retire to York. He took Betsey with him, continued to paint, wrote his autobiography for the *Art Journal* of January, 1849, and visited old friends, among

whom he included Mr. Peck, the printer of Hull, and for old time's sake he set a line of type: "How long it is since I was a Printer!"

Despite the fantasy and sometimes sentimental and melodramatic nature of his subjects Etty believed in the realistic approach to the details as seen in his studies for the *Joan of Arc*. For his *Ulysses* and *the Sirens* he visited a charnel house and sketched the forms of decaying bodies: for his *Entombment of Christ* he got admission to the dissecting-room and what he called the "dead-house" of University Hospital. For studies of horses he visited Tattersalls, and to paint one of his portraits he paid a visit to the sitter in order to study his character.

It is interesting to compare the ornate *Youth on the Prow* and *Pleasure at the Helm* (Fig. 3) with the more straightforward clarity of *The Storm* (Fig. 4), and see how much the latter gains by the absence of garlands and cherubs, although in the composition of each there is a central group of interlocked figures accompanied by a boat, a sail and water. Of *The Storm* Etty wrote that he had painted it "on the principle of attaining harmony of colours by neutral tints." He also declared that he would "as soon, or rather, have kept *The Storm* than most of my Pictures. It was a favourite subject of mine."

There can be no doubt that Etty himself would have been delighted could he have known that York, his



6.—FACSIMILE OF THE END OF A LETTER FROM ETTY TO R. COLLS, THE PICTURE DEALER



7.—VENUS AND HER DOVES. In Manchester City Art Gallery

native and well-beloved city, would come to own as many as forty of his paintings in its City Art Gallery, as it does today. Etty's output was large and impossible to be assessed accurately as he kept no records and at his death many slight sketches were sold from his studio effects, but it is thought to be about two thousand in all.

By many he is thought to be England's greatest painter of the nude. Roger Fry wrote in his *Reflections on British Painting*:—"Some of Etty's nude studies show real mastery and such a delicacy and solidity in the modelling as promised the possibilities of great figure design." In his own day his frequent use of nude figures was much criticised. He himself maintained "There is nothing indecent in my Pictures, only in the vile notions people bring with them." Despite the prejudices of the age in which he worked he established himself as a sincere painter and on his glowing treatment of the nude and his radiant colour his fame now rests.

A CAUSERIE ON BRIDGE

BREACH OF THE PEACE

By M. HARRISON-GRAY

LAST week I touched on one of the sources of friction at the Bridge table—the "slow pass." The unwritten law that applies to these situations is really quite simple and logical.

A player who passes reluctantly after a palpable pause is not necessarily guilty of sharp practice. His problem may have been a genuine one; his slow pass is only unethical if made with intent to assist his partner or deceive the opponents.

But—a player who takes advantage of his partner's hesitation has definitely committed a breach of ethics.

Some players, jealous of their reputation for fair play, are prone to penalising themselves unnecessarily after a slow pass by partner. Having made their doubled contract with an overtrick, they complain bitterly, "I would have redoubled if you hadn't made such a slow pass, partner."

There is no need to go to extremes of quixotism. The criterion is the player's conscience. If you *know* that you were going to make a certain call, regardless of the fact that partner had hesitated before passing or bidding; if you are fully prepared to face a possible inquisition at the end of the hand; if you can justify your bid, from a purely Bridge standpoint, by the cards that you held; then you can make that call without fear of aspersion. You are well within your rights, both legally and morally.

Unfortunately, far too many opponents are over-apt to impute bad faith where none exists. It was this tendency that caused a dispute a couple of years ago in the final of an important duplicate pairs competition.

South dealt with both sides vulnerable and opened One Heart. West held the following:

♠ K 7 ♥ — ♦ K J 10 9 7 6 4 3 ♣ J 5 4

He overcalled with Two Diamonds. North went Four Hearts—and then time stood still while East cogitated. He emerged from his trance with "Double."

After a pass by South, West bid Five Diamonds—and up went the balloon.

South, who fancied his chances of making Four Hearts, instantly protested to the tournament director that West had no right to bid after his partner's slow double. The official ruled that no protest could be entertained until the precise holdings of East and West were known and that further argument should be deferred until the end of the hand.

The auction was therefore closed with a petulant double of Five Diamonds by South.

This in fact was East's hand:

♠ 10 9 8 6 ♥ Q J 8 ♦ A Q 5 ♣ A 10 7

It must be conceded that North's Four Hearts had given him a headache. At first sight a double seems obvious; but the opponents presumably knew what they were doing and their hands might be freakish. Even if they went one down, plus 200 for East-West would be a poor result at match point scoring if Five Diamonds should prove to be a make. On the other hand, one down doubled in Five Diamonds would probably land his side with zero score.

East's dilemma was acute and he was entitled to weigh up the pros and cons.

For West the problem was relatively simple. He had painted a most misleading picture of his hand with his simple overcall of Two Diamonds and could contribute little or nothing in defence. While it seemed certain, from his angle, that Four Hearts doubled would be made, it was unlikely that Five Diamonds doubled would cost more than 500 points. He was entitled to draw the legitimate deduction from East's double that he held something of value outside his Heart holding.

His subsequent defence to the charge of sharp practice—that he intended to sacrifice over Four Hearts with Five Diamonds, whether partner doubled or not, whether he doubled quickly or slowly—was therefore valid and should have been accepted without question. He could further claim that the nature of his partner's hand was a closed book; he might, for instance, have been toying with the idea of launching out into a black suit, with no support at all for Diamonds.

South's protest was thus overruled—a decision in which he later fully concurred. The sequel was more than ironical.

At most of the other tables West made an immediate overcall of Four Diamonds. Having guaranteed nothing in defence, he was content to trust the judgment of his partner when the latter doubled Four Hearts, which in every case was defeated.

The player who took out the double at the "protest" table had thus taken an egregious wrong view, for Five Diamonds was likewise unmakeable. Had South known this, he would doubtless have applauded his decision instead of protesting against it. But—to add fuel to the flames—North-South proceeded to defend with more temper than acumen, and West was presented with his doubled contract. The deal can fairly be summed up as a chapter of accidents.

In this episode West's action was clearly justified, and few good players would query his decision not to stand the double, whether or not he drew any helpful deduction from East's

hesitation. In quite another category is the case where the decision is a close one.

On these occasions the ethical player must take his medicine like a man. If he feels like making a call that is in any way questionable, he must refrain from making that call. Study the following deal from actual play:

♠ 7 2
♥ J 6 3
♦ A K 6 4
♣ K 8 7 4

♠ K 6 4
♥ 9 8 5
♦ 3
♣ Q J 10 9 6 2

W N E S

♠ J 5
♥ A K Q 10 4
♦ J 10 9 2
♣ A 3

♠ A Q 10 9 8 3
♥ 7 2
♦ Q 8 7 5
♣ 5

Rubber Bridge, both sides vulnerable. West dealt and passed, North passed, East bid One Heart and South made a sporting pre-emptive call of Three Spades. West, a very inexperienced player, was faced with an unfamiliar situation. After several minutes of agony, punctuated by the remark, "Wish I knew what I was supposed to do," he finally passed. So did North, but like a shot from a gun came Four Hearts from East. North doubled and South led his singleton Club.

North correctly declined to play his King on dummy's Nine. East took one round of trumps and led a Diamond. North won and gave his partner a ruff in Clubs, but from this point the defence could only win one more trick with the Ace of Spades. East ruffed out North's King of Clubs, trumped two Diamonds in dummy and discarded a third on one of the established Clubs, North having to follow suit. This meant game and rubber for East-West, plus the doubled bonus and 100 for honours.

North and South were not amused. East, a bit hot under the collar, justified his bid by pointing out that North had passed originally and that South's intended shut-out bid of Three Spades postulated a weak hand; therefore West was marked with "something." Even so—even granting that East had some sort of problem—the rule in these situations is known to all experienced players: when in doubt, after partner's hesitation, *pass*.

Could he conscientiously claim that he would have bid Four Hearts, vulnerable, to stop the opponents making a part-score, if West had passed without deliberation? As the East hand appears to contain seven or eight possible losers, can the decision even be described as close?

WINTER QUARTERS

A Golf Commentary by BERNARD DARWIN

LIKE our old friends, the generals of conflicting armies in the history book, the golfers may now be said to have retired to their winter quarters. The moment arrives every year, but it seems this year to have come more definitely than usual, for when, after our wonderful summer, the weather did break, it broke with a vengeance. The fairways, for so long fast and full of running, have in a short while grown relatively soft and some perhaps even muddy.

Those who have for six months or so been cherishing the beautiful dream that they have really increased their driving find themselves more sharply disillusioned than usual. I am haunted by the friendly ghost of a dear old admiral of 80 or more, who, every November, could be seen busily practising to regain the length which he had mysteriously lost.

One sign of what is called the end of the season is the appearance of the averages, yearly published by the P.G.A., which I have just been studying. I have no great passion for averages, but these are in some ways more satisfactory than cricketering ones. In cricket it often happens that someone suddenly pops up at the top of the

list who has had comparatively few innings or overs, and usurps the place due to those who

Christmas is approaching, and it is not too early to begin thinking of the Christmas present problem, especially as so many things are still in short supply.

May we suggest a simple solution? Why not send your overseas friends subscriptions to COUNTRY LIFE? They will enjoy this contact with the Old Country, and appreciate the weekly reminder of your good wishes. A special Greetings Card will be sent with the first copy, in your name.

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have borne the heat and burden of the summer.

In golfing averages, it is apparently other-

wise. I do not wholly understand the system of points, but my brain can grasp the fact that that admirable golfer Charles Ward has played in ten tournaments (there are only two, Daly and King, who have played in eleven), that he has played 40 rounds, that he has the lowest stroke average, 70.77, and that he has won more prize-money than anyone else. That seems exactly as it should be and Ward's is a remarkable record of consistency. I incline to think that he has been, if possible, even more consistent than the figures show. If I had to venture, I would bet that he has varied less round by round from the ultimate figure than has anyone else. That essentially brilliant player Max Faulkner comes second with 71.19, and I imagine that he has had perceptibly more ups and downs than Ward has had. Ward is indeed an average golfer on an heroic scale. One thinks of him as always good for about a 71, whatever the circumstances, and this, it seems, is slightly below his deserts. When he had to go out late in the last round of the Open Championship in pursuit of Locke and Bradshaw, everybody said "Oh, he's sure to do at least a 71," and that, if I can trust my not infallible memory, is precisely what he did. In

match-play he seems to be relatively less successful, but with a card and pencil he is a gorgeously trustworthy piece of mechanism. He may be a little way down the list to begin with, but he comes along with those 71s or less and has hoisted himself to just about the top of the list by the time it is all over.

Well, 71s for the great and 81s and 91s for the humbler classes are not going to be so easy to do now for several months to come, because, for one reason, two-shot holes are going to be much more worthy of their name. In watching the best golfers in such a summer as is now past, one loses all sense of what properly constitutes a two-shot hole; anything up to 500 yards seems to come under that head and 420 or 430 is "a drive and a mashie," or I suppose I ought to say—but I won't—"a drive and a No. 5." This sufficiently obvious fact struck me particularly a day or two since when I had occasion to read two accounts, one of them by Francis Ouimet himself, of the play-off of his tie with Ray and Vardon. I saw that historic encounter myself and as I read of it on a day of pouring rain and accumulating puddles, the scene at the Country Club at Brookline, with everything damp and dreary and muddy, came back to me the more vividly. It had rained and rained; and the ground was heavy and soggy, and—this is the point—the first hole is specifically stated to have been 430 yards long, across, as I can testify, a perfectly flat space, the polo ground. "Ray was the only one," says Francis,

"who was long enough to reach the green on his second, but he sliced a brassie to the right. We all got on in threes and took fives on the hole." I know that people hit on the whole rather farther to-day. I am not going into whys and wherefores, but the fact that 430 yards was too long for three such players to accomplish in two shots (there was no wind) does show what muddiness and wetness can effect. If any of my readers feel themselves getting short in the coming months, let them whisper to themselves consolingly the name of the Country Club.

I am far from upholding mud, though I had plenty of it on the courses on which I played both at school and at Cambridge, but I must confess to a great affection for winter golf. The thought of it arouses all my most sentimental feelings. There were my earliest days at Woking, for instance, which is emphatically not muddy, and the walk across Waterloo Bridge from the Temple and the cheerful journeys there and back (we made our matches for the next Sunday on the way back), and the joy of playing amid the heather and fir trees, which was a new joy in those days. I can hardly think of any summer day's golf that was as romantically pleasant as those winter ones. Then there was the very occasional week-end, an indulgence not often to be afforded, to Rye or Sandwich or Littlestone, with the awaking to a bright winter's morning, and the dew on the grass for the first few holes. Of course, too, there was the

whole week of it at Aberdovey in the beginning of January with the links beautifully to ourselves.

I have only once, and this is a much later memory, been to St. Andrews in winter, but that was divine, with just a touch of frost in the ground which soon disappeared. It was lovely to play practice shots in the gathering dusk on the normally sacred turf between the Burn and the home green, with no one to say me nay. Best of all, perhaps, was the big room in the club, when the early evening had closed in for good, and the red curtains were drawn and there was a blazing fire in each of the two great fireplaces. Whether such luxury is possible in these days of fuel dearth I do not know; probably not, but at least I can hug the memory of it. For that matter it is only two months or so before I can be, if all is well, by the Dormy House fire at Rye at the time of the President's Putter.

If I were an Oriental potentate, able to employ the very best of professionals to play for my delectation and give them great rewards, I would let them have the summer to themselves in which to compile their average; but in winter I would wave my sceptre summoning them to the links by the sea and make them play foursomes for my royal pleasure. I would have some mercy; I would not have the tees too far back, but far enough to make them play brassy shots, lots of brassy shots, bang up to the hole. That would be something like fun.

CORRESPONDENCE

ALLEGORICAL PICTURES

From Lord Leigh

SIR,—In your issue of October 7 I noticed a letter from Lord Kenyon under the heading *Allegorical Picture*. I enclose a photograph of a picture in this house which seems to be in much the same category. The inscription on this one reads:

Repent; To-morrow;
Tomorrow Madam is another day,
Its none of yours. You must to
night away.

It has been suggested to me that these pictures were a Puritan reaction against make-up and patches, which came in with the Restoration. I should be interested to know if experts consider that the lady's dress would be contemporary with this period, or whether it might be somewhat earlier.—LEIGH, *Stoneleigh Abbey, Kenilworth, Warwickshire*.

[The lady's dress and the style of hairdressing are characteristic of the Restoration period, but both had been introduced before the Civil War at the Court of Charles I. Patches, cut in fanciful shapes, were worn as early as James I's reign. Fletcher, in *The Elder Brother* (c. 1625) has the lines:

Your black patches you wear
variously,
Some cut like stars, some in
half moons, some lozenges.

—ED.]

HORNETS BARKING TREES

From Lord Fisher

SIR,—We had trouble from hornets here a good many years ago, when we found numerous young ash trees barked some 10 or 15 feet from the ground. We referred the matter to the School of Agriculture at Oxford, who replied that they had records of several such cases, and that the hornets required the bark to make their nests.—FISHER, *Kilverstone Hall, Thetford, Norfolk*.

IN PRAISE OF PYLONS

SIR,—From time to time I have seen protests against electric pylons—once described in an editorial note in *COUNTRY LIFE* as the "marching files of Sir Reginald Blomfield's spindly and inhuman Martians"—bestriding the bare slopes of the Malvern and other hills. But anyone who has seen pylons traversing the mountains and

valleys of Switzerland can hardly deny that they fit admirably into the landscape. Indeed, many may think that they enhance the scenery by introducing such a contrasting element into Nature's preserves.

Electric pylons look far better when seen in their proper scale, forging relentlessly across open country (such as parts of Switzerland—or the Malvern Hills), than when towering rather self-consciously in the normal English chequer-board countryside, where trees and fences often prevent one from seeing more than two or three at a time.—R. GORDON, *S.W.3*.

CARRION CROWS IN COVENT GARDEN

SIR,—While walking along Maiden Lane, Covent Garden, within a stone's throw of the offices of *COUNTRY LIFE*, on the afternoon of November 4, I heard a raucous caw and, looking up, saw a carrion crow perched on the lightning conductor of Corpus Christi Church. For some minutes the bird remained there, looking this way and that and cawing intermittently. Then it flew off over the market, where it was joined by another crow. The two of them flew to and fro over the market

buildings several times, and finally made off northwards. Surely it is unusual to see carrion crows in such a busy part of London.—JAMES KEITH, *London, S.E.21*.

[Carrion crows have come into London in increasing numbers during recent years, and now nest regularly in the larger parks and from time to time in some of the smaller open spaces. These two may have been foragers from Lincoln's Inn Fields or Gray's Inn.—ED.]

BRUSSELS TAPESTRIES AT THE TATE GALLERY

SIR,—During a visit to the Tate Gallery the other day I was surprised to find that not even the attendants knew anything about the fine suite of tapestries hanging in the first gallery. Your readers may therefore be interested in the following particulars of them, given me by their present owner, from whom they are on loan.

They are called *Les Vertues*, and their subjects are partly Biblical and partly mythological. They were worked in Brussels between 1545 and 1550 and originally came to this country as part of the dowry of a Russian noblewoman who married a British diplomatist. Thereafter they hung for a while in the British Embassies at Paris and Rome. Considering their age, their colouring is wonderfully preserved.—J. C. H., *London, N.W.8*.

A TAME ROBIN

SIR,—There is nearly always a robin in our kitchen. It hops over the table during a meal and will pick up a crumb from a plate. At night it roosts on one of the large meat hooks fixed in the walls. It makes its exit under the kitchen door rather than through it—more like a mouse than a bird.

The other night, on returning to an upstairs drawing-room with some friends at about midnight, I saw it or another robin perched on a spray of autumn leaves in a vase beside the fire. With its feathers comfortably fluffed up, it contentedly surveyed the gathering, making no attempt to move, and, in fact, remaining on the branch throughout the night.—A. S. BROOKSBANK, *Hill Court, Abergavenny, Monmouthshire*.

FLYING FISH TAKING OFF IN A CALM

SIR,—In a recent issue of *COUNTRY LIFE* Major Jarvis stated that he came to the conclusion that the flying



"YOU MUST TO NIGHT AWAY": ALLEGORICAL PICTURE AT STONELEIGH ABBEY, WARWICKSHIRE

See letter: *Allegorical Pictures*

fish cannot take off in a flat calm. I am unable to give chapter and verse on this point—memory is apt to be hazy after a lapse of fifty-odd years—but I find in my notes that the fish gets over this difficulty to some extent by keeping the lower fluke of his tail in the water and accelerating with his body and wings clear of the surface. In this way he covers considerable distances at about the same speed as he reaches when clear of the water.—
JOHN SOWERBY, *Ta-ta Creek, E. Kootenay, British Columbia.*

ANCIENT AND MODERN

SIR,—I think you published correspondence about the grievous breach made in Tarr Steps, the old clapper bridge over the River Barle on Exmoor, a few years ago by flood wrack; the subsequent makeshift steel-and-concrete repair was a truly appalling sight. One of the photographs I enclose shows how admirably the old bridge (far the longest clapper bridge in Britain) was restored by engineers of the Territorial Army in September.

This picture was taken from the middle of the temporary suspension bridge, illustrated in my other photograph. The board is a misfortune, but, if that be forgotten, this modern bridge is, in my opinion, quite as beautiful in its way as the old clapper bridge. "Classical" and "romantic" are dangerous antitheses, but I suggest that the beauty of the modern suspension bridge is classical in its simplicity and economy, while that of ancient Tarr Steps is essentially romantic.

Having dared so far, I will go further and suggest that, on reflection, the differences between these two bridges are essentially comparable with the differences between ancient and modern forests, ancient and modern architecture, and ancient and modern furniture.—WESTCOUNTRYMAN, *Minehead, Somerset.*

TAMING A PAIR OF GREAT TITS

SIR,—Last spring a pair of great tits built in a nesting-box which had been erected in the garden. The nest was begun on April 14 and on April 29 the first egg was laid, at about 6.30 in the evening. Incubation began with the laying of the ninth egg.

Even before the clutch was completed, the birds showed no fear of the camera; indeed, they sometimes perched on it. I thought it would be interesting to see how near to the nest they would tolerate a human intruder. I therefore stood about 10 feet from



THE RECENTLY RESTORED TARR STEPS OVER THE RIVER BARLE, ON EXMOOR, AND (below) THE SUSPENSION BRIDGE THAT TEMPORARILY TOOK THEIR PLACE

See letter: Ancient and Modern



it and waited for them to return with food for the chicks. This they did with no more than a glance at me, though I was in full view.

Each time the parent birds departed for more food, I moved a little nearer, and in a few days I was standing beside the camera at a distance of about 2 ft. from the box.

Finding that the birds did not resent my presence, I held my hand beneath the entrance-hole. Both cock and hen, as is shown by my first photograph, used it as a convenient perch from which to pass food to the hungry chicks within.

I also held caterpillars between finger and thumb, and after the chicks had been fed one or other of the parents would take these. It did not, however, usually feed them to the young, but swallowed them itself.

One of the parents took caterpillars from my hand when it was more than 3 ft. from the box, alighting momentarily on it to do so as illustrated in my other picture. I sometimes held the caterpillar tightly and then the

bird would tug until it succeeded in freeing it. Then it would cock its head on one side to look for more and, not finding any, fly away.—D. WARDEN, 14, Hamlet Road, Hall Green, Birmingham, 28.

OPTICAL ILLUSION

SIR,—With reference to recent letters in *COUNTRY LIFE* about places where cars appear to run uphill, at Cheddar Gorge, Somerset, the opposite illusion can be obtained.

To achieve it you require an open car. When passing through Cheddar towards the Gorge, ask your passengers to look to the top of the cliffs on the right.

If they do this for a minute or two, you will have arrived at the steep part of the hill. You will then have to change into lower gear, using plenty of throttle, to the amazement of your passengers, who will be thinking that you are going downhill.—I. C. ADAM, *Harlow, Middlesex.*

[Mr. R. I. Simkin, of Colchester, states that a similar illusion can be experienced on the



(Left) A PAIR OF GREAT TITS PERCHED ON A HAND HELD OUTSIDE THEIR NESTING-BOX. (Right) ONE THAT HAS JUST ACCEPTED A CATERPILLAR OFFERED BETWEEN THUMB AND FINGER

See letter: Taming a Pair of Great Tits



Nant Ffrancon Pass, between Bethesda and Ogwen, Carnarvonshire.—ED.]

WREN TAKING A MILK BATH

SIR,—A bottle of milk was left standing in a crate outside our dairy the other morning and I saw a pair of wrens sitting on either side of it pecking at the top. After much labour one of them managed to lever the top off, and then flew some yards with it in its beak. Its companion remained perching on the bottle, simply reveling in the cream on top of the milk. It was smothered in it all up its beak, over its head, and even down to its tail. It was flapping its wings, and ruffling its feathers for sheer pleasure.

I do not know what the other wren intended doing with the bottle top, but for some time I had noticed that bottle tops had been scraped and the lettering removed, and had been unable to trace the culprit.—PATRICIA ROBINSON (Miss), *Poston, Peterchurch, Herefordshire.*

GEORGE III STATUE AT WEYMOUTH

SIR,—In your issue of October 14, Rear-Admiral Morse refers to the statue of George III at Weymouth, and states that it is believed to be the work of John Bacon.

I have just come across an article on Coade and Sealy's factory, published in *The Picture of London* (Richard Phillips, London, 1808), and possibly written by John Britton, the antiquary. "A colossal statue of his Majesty, which is to be placed in an appropriate situation at Weymouth" is specifically mentioned. While the writer says that this firm "has given employment to the talents of Bacon, Rossi, etc.," he states categorically that the George III statue is the work of Mr. Sealy.

It would be interesting to know whether any other work of this firm can be assigned to the proprietor himself, as he appears on this evidence to have been a fairly accomplished sculptor.—IAN PHILLIPS, 32, Newton Road, Westbourne Grove, W.2.

HABITUAL SANGFROID

SIR,—In his third article on Sledmere, Yorkshire (October 14), Mr. Hussey says the "younger Sir Tatton [Sykes] . . . found his escape in the building of highly decorated churches . . ." In this employment he was helped, in the design and making of the stained-glass
(Continued on page 1446)

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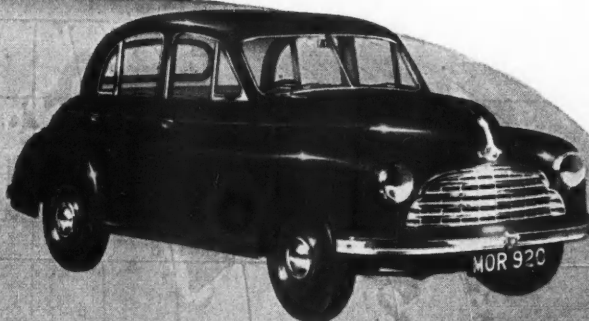


CAPE TOWN—*A credit to the Nuffield organisation*

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A ROW OF FIVE DUTCH WINDMILLS, ALL WITH THEIR SAILS FURLED

See letter: Five in a Row

windows for the churches, by my great-uncle, Mr. Tom Grylls. It is remembered in our family that, on the day that Sledmere caught fire, in 1911, my great-uncle was in the house.

He used to say that they were at luncheon when the butler came to announce that the house was on fire. The guests at once prepared to leave the table to help, but Sir Tatton remarked coldly that, fire or no fire, he proposed to eat his luncheon in peace. Whereupon they all sat down again and went on with the meal. At first there was nothing to show that there was a fire, but by the end smoke and fumes were pouring into the room. When eventually they finished and left the dining-room, the fire had plainly got a firm hold. It was the opinion of my great-uncle that had the whole luncheon-party, which was a large one, and the men waiting upon it, gone to work at once instead of delaying for nearly an hour, much more of the house might have been saved.—C. J. BURLISON, 4, Southampton Place, W.C.1.

SIR,—I well remember Sir Tatton Sykes as a very tall man, over 6 ft. high, with a close-cropped head. When he called on us on business he usually arrived by hansom, and was accustomed to wear two or three overcoats; one that I particularly remember was a heavy fawn-coloured box-cloth with pearl buttons as big as crown pieces.

He told me how proud he was of his Mr. Mark, who held a big position out East, and *inter alia* that his yearlings cost £500 a year for keep.

I expect this information was given me after a yearling sale, and it must have been about 40 years ago.—HARRY GRYLLS, 36, Great Ormond Street, Queen Square, W.C.1.

A STAFFORDSHIRE ROUND-HOUSE

SIR,—With reference to your recent correspondence, I suggest that the old lock-up at Shenley, Hertfordshire, of which you reproduced a photograph, is comparatively luxurious compared with the one at Alton, in Staffordshire. This one, shown in my photograph, has no windows and the only consideration given to prisoners



was an iron bedstead let into the wall.—JOHN BRATBY, *Whinlatter, Southdowns Drive, Hale, Cheshire.*

THE STORY OF LADY GODIVA

SIR,—Is there really any truth in the story of Lady Godiva's ride through the streets of Coventry, referred to recently in COUNTRY LIFE? I have always understood that it was invented nearly 200 years after her death by a monk named Roger of Wendover. A Norman monk would be unlikely to lose an opportunity of spreading a tale that would discredit the Saxons, and Roger had an additional reason for attempting to curry favour with his masters, for he had been dismissed from the priory of Belvoir for suspected embezzlement. His "history," which he wrote after his dismissal, is purely a work of imagination. If Coventry has any

sense of decency and respect for a great citizen and his wife it will pull that statue down.

The first woman in England to practise riding side-saddle was not Anne of Bohemia, but probably Joahanna de Stuteville, of Baynard Castle, near Hull (died 1242), whose seal shows her riding in that position.—N. W., *Kendal, Westmorland.*

FIVE IN A ROW

SIR,—From time to time you have published photographs of windmills in COUNTRY LIFE, but these have usually been isolated mills, or at most two together. I enclose a picture, taken in Holland, of five in a row, all with their sails furled.—W. POULSON (Major), 6, Balmoral Terrace, Gosforth, Newcastle-on-Tyne, 3.

BY HOOK OR BY CROOK

SIR,—The expression "by hook or by crook" is known to everyone, and most people must have noticed the crook (stick) commonly used with a trimming hook. In Berkshire it is sometimes called a twig, and some workers use a pattern like that on the left of my first photograph. Others (especially in the south) prefer an acute-angled stick such as that on the right.

In parts of West Wales, however, an entirely different pattern of stick is commonly used: "like a small clothes-prop" was the description of a Berkshire man, but an example is clearly shown in my second photograph, which I took at Aberdovey. This kind of stick was not one man's idiosyncrasy: every man that I saw working with hook and stick in Merioneth used the same general pattern. It would be interesting to

on the other materials mentioned. According to the statistics issued by the Registrar General, the number of certificates of suspension or disablement for silicosis under the Workmen's Compensation Acts for the whole country in respect of granite masons, covering a period of seventeen years from 1931 to 1947 inclusive, was 169. This gives an average of 10 cases a year for the whole country, and



(Left) TYPICAL BERKSHIRE HEDGE-TRIMMING CROOKS, AND (above) PATTERN USED IN WEST WALES

See letter: By Hook or by Crook

these include a number of men who, although suspended from their work in the granite industry, were able to take up other employment.

In view of the large number of granite masons working throughout the country, it can be seen that the danger from silicosis is far less than your correspondent suggests, and I think he should look for some other reason to account for the shortage.—H. E. BOADEN, Secretary, The Cornish and Devon Granite Masters' Association, National Provincial Bank Chambers, Falmouth, Cornwall.

AUTUMN BUTTERFLIES

SIR,—I have been reading a good many letters in COUNTRY LIFE and other papers about the scarcity of butterflies this autumn. They were late in appearing here, but became increasingly plentiful from the middle of September.

On October 3 I counted no fewer than ten species on a large clump of Michaelmas daisies, namely, red admiral, painted lady, peacock, clouded yellow, small copper, tortoiseshell, wall, ringlet, comma, and brimstone (female). They were a wonderful sight. We have had fewer commas than usual this season, but there have never been as many painted ladies before, and clouded yellows have been frequent.—PHYLLIS GOSSET (Mrs.), *Wood House, Faringdon, Berkshire.*

PARTRIDGES IN A TOWN

SIR,—A covey of five partridges was recently seen in St. Paul's Street, Stamford, Lincolnshire. This is the third occasion on which partridges have been found in or near this street.—J. H. SINDALL, 12, Orchard Road, Stamford, Lincolnshire.



THE OLD LOCK-UP AT ALTON, STAFFORDSHIRE

See letter: A Staffordshire Round-house

know the history of such an extraordinary difference between sticks used in Southern England and West Wales for precisely the same purpose, and also the geography—where do the two patterns of stick meet? And is there, by any chance, a third pattern in another part of the country?

When working in Berkshire I have noticed that some men are very nice in their selection of twigs (length, weight, balance, grip and angle of crook must all be just so), but others take the line that almost any old thing will do. I have failed to find any significant correlation between either attitude and good or bad work.—J. D. U. W., *Berkshire.*

STONE MASONS AND SILICOSIS

SIR,—A recent letter in your columns referring to the shortage of masons throughout the country inferred that the reason for this shortage was due to the danger arising from silicosis, and stated that during the past eight years 560 men had died from this disease in the sandstone industry.

It is only fair to point out that the most dangerous dusts are those from sandstones and gritstones, and that granite masons are far less likely to contract silicosis than men employed

MAKING FRIENDS WITH FISH

By THE DUKE OF BEDFORD

FOR a number of years there have been at Woburn Abbey, Bedfordshire, a number of Japanese golden carp, which are, I believe, a race or sub-species of the common carp and equal that fish in size. Until last winter the golden carp shared their ponds with a number of fish of other species, which ate practically all the spawn and fry. To give the ornamental fish a better chance I therefore emptied the ponds last spring; cleared out the rudd, perch, Danubian catfish and common carp; and replaced in one of them a few big fish of rather

a peculiar habit of assembling at times in a closely-packed shoal which swims rapidly about breaking the surface of the water after the fashion of certain species of sea fish. Vegetable substances are eaten readily, including portions of water-lily leaves and the leaves which have fallen into the pond from the willows.

The most pleasing feature of the baby carp has, however, been the remarkable facility with which they have been tamed. Some of the brown carp would take bread from the hand before they were disposed of and the parents of the young fish will take pieces of bread thrown in from a distance and do it with amusing airs and affectations as though they were denizens of a much-fished trout-stream. They first swim past the bread several times; then they very deliberately "rise short" and miss it, or approach it and turn away with a rush and swirl as though they had suddenly caught sight of the concealed angler and were off for good. It is all make-believe, however, for the rush does not carry them any distance and they soon return and take the bread quietly.

The small fish, who showed little fear of their parents, who are clearly not cannibals, soon began to nibble at the bread themselves and by degrees I enticed them to within a few feet. Then, one evening, I held a piece of bread in my fingers. For a few minutes they were very suspicious; then one or two of the bolder spirits took a hurried bite. No harm resulting from their audacity, in a surprisingly short time word apparently ran through the shoal that there was nothing to be afraid of and that I was a nice kind person, friendly, to little fishes. Almost as quickly as it takes to write it, my hand was surrounded by little carp of all colours, completely fearless, nibbling, not only the bread, but also my fingers and in many cases lying half out of the water on their sides in the palm of my hand in order to win a place at the festive board.

MYSTERIES OF HIBERNATION

By MAXWELL KNIGHT

MUCH has been written by many learned authorities on the metabolic and other processes connected with hibernation, but not much attention has been paid to behaviour during hibernation, or to some of the mysteries—they are nothing else—connected with the falling into and emergence from "winter sleep."

Of all creatures that hibernate, reptiles and amphibia seem to me to be the most interesting from the point of view of the field naturalist. There are so many points about which little is known. Why, for instance, are natterjacks nearly always found hibernating in communities, while the common toad is seldom so discovered? Why are immature newts more frequently come across in their hibernacula than adults? Why do our lizards continue to feed later into the autumn than our snakes—even when mild weather keeps frogs and voles active and there for the eating?

I have never seen much written about these matters, and observations of naturalists on such aspects of hibernation would surely be valuable and instructive. Like most field workers, I am much more interested in what is *not* known than in that which has been worked on for many years, and I am therefore prompted to try to break new ground.

It is frequently alleged that, apart from the question of the basic reason for hibernation, namely that many creatures cannot stand low temperatures, resort to snug quarters and burrows below ground takes place when food

Every evening has brought new recruits and if their confidence continues to increase at the present rate I foresee that one day they may equal the tame cod who lived in a pool in south-west Scotland and who would allow himself to be lifted out of the water on to his benefactor's lap, fed there with limpets and then returned to his native element.

Since I wrote the above, the fish have given further proof of their remarkable tameness. To prevent overcrowding I have been moving some to another pond, carrying them in an enamel jug.

If the action is performed quietly, most of them do not struggle at all when lifted in the hand and placed in a jug, and if the top of the latter be covered, the bolder spirits even continue their interrupted meal. I have actually seen one or two fish, after being carried in a jug for a quarter of a mile, pause to pick up a final snack as they were swimming away in their new home. Yet carp are no fools, as many a coarse-fish angler knows. It would seem, however, that they learn the same degree of confidence in their friends as of distrust for their enemies.



"MY HAND WAS SURROUNDED BY LITTLE CARP COMPLETELY FEARLESS"



G. Kenneth Whitehead

THE AUTHOR FEEDING SOME OF THE JAPANESE GOLDEN CARP AT WOBURN ABBEY, BEDFORDSHIRE

varied colours—some a fairly good gold, some rather heavily shaded with dark colouring, and some black and "silver" i.e., white.

As the summer wore on and I saw no signs of spawning activity, usually very noticeable in carp, I became more and more sure that the fish must be all of one sex. Indeed, so certain was I that breeding had not taken place that when I observed a shoal of little fish of various colours I assumed that they must be young goldfish which had got down the sluice from the goldfish pond higher up the garden. Closer examination, however, showed that they were indeed young carp and of a surprising variety of colours—some pure goldfish gold, some gold shaded with brown in varying degrees, some the ordinary brown of the common carp, some silver, some gold with jet black spots, some silver with black or slate-blue spots or shading, and some slate-blue with silver and not bronze sides. None, however, was gold and silver. One was jet black and pale flesh-pink.

From these latter the young carp differ in many interesting respects. Young common goldfish do not turn gold until their second summer, or even later, and the process is a gradual one, beginning on the belly, cheeks and forehead. Young Japanese carp, on the other hand, seem to assume their adult colour at an extremely early age, their first summer, and none of the individual fish I have had under observation has shown the slightest tendency to any further change. Young carp grow much faster than the smaller species and already those hatched from the earliest spawnings (there appear to have been a series of these) are quite as big as two-year-old goldfish. Young carp are also much more active. Goldfish tend to resemble the guinea-pig of the little girl who declared that it "had no habits"; they just swim about, feed and bask in the sun.

The carp, on the other hand, have quite a lot of habits. Like their elders, they sometimes jump out of the water, not in pursuit of insects, but in the rather mysterious fashion of salmon. A salmon, however, may jump repeatedly, whereas a carp will often jump twice in quick succession and then not again. Although they normally scatter to feed, the young fish have

supplies fall off, owing to the onset of the fall and colder weather. This, however, is not an invariable rule. Reptiles and amphibia, in this country at any rate, seem to be haphazard in this respect. Food may be plentiful and the weather warm; yet some species or even individuals of the same species will disappear as soon as autumn is here. Others will remain out, but will not feed, and, again, others will continue to feed well into the autumn. Why is this? I do not know, though others may have ideas.

Some marsh frogs (*Rana ridibunda*) which I have had under observation for over two years under natural conditions fed well into late November in 1947, while some edible frogs (*Rana esculenta*) relapsed into inactivity in late September the same year. Some adders kept by my friend, Lt. Col. J. S. Wilkins, ceased feeding this year in early September in spite of there being suitable food available, while some grass snakes and sand lizards kept by him, as well as some of my specimens, were still feeding vigorously weeks later.

Where exactly do our so-called cold-blooded creatures hibernate? This is another point of interest. It is easy to generalise, and many popular writers do so, often basing their statements on data given by other writers, who themselves may well have offered very doubtful evidence.

It is stated by many naturalists that our common frog always hibernates in the mud at the bottom of ponds and ditches; but I have

(Continued on page 1449)

DICKINS AND JONES

REGENT STREET LONDON W.1



frequently found them in hollows in the banks of ponds and in what are almost burrows—sometimes eight or nine inches in length. My marsh frogs always seem to hibernate in such burrows, though I have known others of the same species which resort to under-water retreats.

One problem connected with hibernation which used always to fascinate me—and many other observers as well—was why the common frog, which may spawn any time between early February and April, is seldom or never seen again after spawning until, perhaps, late May? I understand that this mystery has been recently solved by the observations of a field naturalist. He found that after spawning the frogs went back into hibernation, either into the mud, or to some alternative retreat. When one ponders about this the reason is surely obvious. Spawning will be completed long before there is a sufficient supply of insects to enable the exhausted frogs to build up their strength again. They therefore resume their state of dormancy until warmer weather produces food in plenty.

To return to toads, it would be interesting to collect information about the places of hibernation of the common toad and the numbers that frequent them. Is *Bufo bufo* solitary or semi-solitary? The natterjack, as I have said before, is sociable in this respect. Mr. E. A. Ellis, of the Castle Museum, Norwich, tells me that he once came across a winter retreat of natterjacks in Norfolk—a large hole in a sandy bank. In this he found no fewer than 80. This congregation was not confined to one age of toad. Two were fully grown, a dozen were of reasonable size, while the remainder were quite small. If the common toad does collect in communities, are they, too, composed of toads of various ages, or is this creature more selective?

Another problem is that of emergence from hibernation. It is well known that the males of all our reptiles and amphibians are the first to wake and seek breeding quarters. Has it ever been definitely established why this should be so? It has been suggested that the males of frogs and toads go to the water and then "call" the females. This is certainly not an unalterable

rule, for even though it be true that the male toad is the first to emerge, these wonderful migrations of toads to the spawning grounds frequently include couples already paired. Mr. David Stainer reported to me last year that at a famous breeding-place for toads in Kent many females had been seen on trek to their regular resort, carrying their husbands on their backs. In this case the journey to the water includes the climbing of a wall nearly four feet in height. Where does this actual coupling take place? What a pity it is that some systematic observation cannot be organised, so that one of these journeys to spawning grounds could be watched from start to finish. Again, do frogs ever pair before reaching the water? I have never seen this myself, though it may occur.

Finally, how do these creatures actually find their way to water—sometimes over quite considerable distances? What sense guides them year after year to the same nuptial pond? Here, surely, is a really fruitful field in which scientists and amateur naturalists could co-operate.

PRIME MINISTERS AND THE TURF

THE fact that Mr. Winston Churchill so late in his distinguished career has bought his first racehorse recalls the interest taken in the Turf by other famous statesmen.

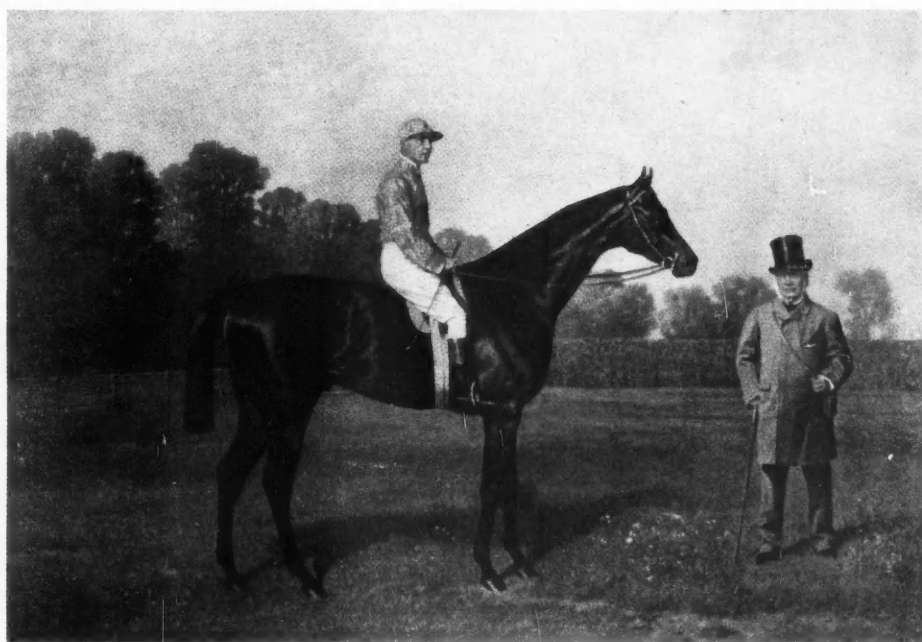
Nearly two hundred years ago—in 1765, to be exact—the Whigs returned to office under the leadership of Charles Watson Wentworth, the 35-year-old 2nd Marquess of Rockingham, a nobleman "without intellect or knowledge." His chief claim to a place in the history of the Turf is that his filly Allabaculia won the first race for three-year-olds ever run for at Doncaster. Two years later this race was named the St. Leger as a compliment to General Anthony St. Leger, who lived near Doncaster and had a runner in the first event.

After the Marquess of Rockingham came the 3rd Duke of Grafton, who exercised a considerable influence on the Turf. Most of his racing successes could be traced to a mare called Julia, who was bred by a Mr. Pantom, of Newmarket, and who passed on her line to Promise, from whom, to a mating with Highflyer, came Prunella, who, in turn, foaled Penelope, dam of the Derby winner, Whalebone. The Duke of Grafton died in 1811 and left all his horses to his son, the 4th Duke, who bred numerous classic winners from them.

The 4th Duke of Grafton took little interest in politics, but it was not long before another Parliamentarian spent his spare time upon the racecourse. This was Lord Palmerston, whose political life began in 1807 and continued until his death in 1865. His horses were trained, first by John Day at Danebury, and later by Goater, and his first winner was a filly called Enchantress (by Sorcerer), who won a small event of £50 at Basingstoke in 1817. But in 1841, he won the Cesarewitch, the Southampton Stakes and the Chesterfield Cup with Iliona, a daughter of the Derby winner, Priam, whom he had purchased from Lord George Bentinck for £65. In 1853, his colt Buckthorn, by Venison, annexed the Ascot Stakes, and in 1860 he had great hopes of winning the Derby with Mainstone. This colt, by King Tom, was much fancied in the early betting on the race but went wrong at the last minute and finished unplaced to Thormanby, the property of Mr. Merry. It was a grievous disappointment to Lord Palmerston, whose only satisfaction lay in the fact that the Leader of the Opposition's colt, Cape Flyaway, was also unplaced.

The owner of Cape Flyaway was the 14th Earl of Derby. Lord Derby, who was Prime Minister for four years, inherited his love of the Turf from his grandfather, who had founded the Oaks (named after a beer-house on Banstead Downs) and the Derby itself. He had married, as his second wife, the actress, Nellie Farren, and had won the first race for the Oaks with Bridget. He had also won the Derby of 1787 with Sir Peter Teazle, named after his wife's most successful play.

The 14th Earl of Derby, although not so successful as his grandfather, is said to have won £94,000 in stakes with 54 horses. His horses were trained by John Scott at Whitewall,



THE FIFTH EARL OF ROSEBERY'S DERBY WINNER, LADAS.

A picture by Emile Adam

and the best of them was undoubtedly Canezou, a brown daughter of Melbourne, who won the 1,000 Guineas and was only just beaten by the Derby winner, Surplice, in the St. Leger. Other useful horses owned by the 14th Earl were the Oaks winner, Iris; the 2,000 Guineas victor, Fazzetto; and the 1,000 Guineas heroine, Sagitta. In 1863 Lord Derby sold all his horses, with the exception of Canezou, and the "black, white cap" practically disappeared from the racecourse until early in the present century, when the late Lord Derby revived their successes.

The most recent famous statesman to take an interest in racing before Mr. Churchill was the 5th Earl of Rosebery. Lord Rosebery was a genuine sportsman whose family had had no previous experience of the Turf and he found his path beset with difficulties. He was sent down from Christ Church, Oxford, on account of his racing activities; and later in life, when he had won the Derby of 1894 with Ladas, he incurred the wrath of the Nonconformists. In spite of these trials he enjoyed his racing activities. His son is, to-day, one of the most important people connected with racing.

The 5th Earl's rise to prominence as an owner was remarkable. A Colonel Pearson bought a mare from the Duke of Grafton as a hack for his wife with an unweaned foal at foot. The name of the mare was Ellen Horne and she cost 18 gns. The foal, later to be known as Paradigm, was "chucked in" for an extra

12 gns. So it will be seen that the cost of the two together was £31 10s. Ellen Horne proved unsuitable as a hack and was returned to the paddocks where, at the age of 21, she foaled Rouge Rose, the dam of Bend Or, who won the Derby and £17,518 in prize-money, and later became one of the greatest sires of all time. Meanwhile Paradigm was following in the footsteps of her dam as a matron. In all she bred ten winners of £60,417 in stakes. One of these was the triple-crown winner, Lord Lyon; another was the 1,000 Guineas and St. Leger winner, Achievement; a third was the Cambridgeshire winner, Gardevisure; a fourth was Chevisaunce, dam of the Oaks heroine, Jannette; and a fifth was Paraffin, a daughter of Blair Athol, who was the nonentity of the family.

Lord Rosebery noted the success of Paradigm's progeny and arranged with her owner to let him have Chevisaunce. Fortunately, as it turned out, Chevisaunce had already been promised to Lord Falmouth and Lord Rosebery had to be content with Paraffin. Paraffin bred him ten foals. Among them were Footlight and Illuminata. The former, a small foal by Cremorne, was sold for 35 gns. and eventually produced Glare, the dam of Flair and grandam of Prince Palatine; the latter laid the foundations of Lord Rosebery's Mentmore stud and, indirectly, that of Lord Astor, who purchased her grand-daughter, Popinjay, for, it is said, about 1,000 gns.

ROYSTON.



Wolsey
socks

Socks with the heavenly virtue of not shrinking!
Their wool is shrink-controlled by Wolsey's famous
Duo-shrunk process. Ask for Wolsey Cardinal socks.
Wolsey underwear is also Duo-shrunk.

Wolsey Ltd, Leicester

Dewar's "White Label" SCOTCH WHISKY

Maximum retail prices
33/4 per bottle
17/5 per half-bottle
As fixed by
The Scotch Whisky Assoc.



Och! the THOUGHT of it!



FOOD FOR THOUGHT

How to produce the extra food required to cut down imports is the central problem facing the farmer. If the question of finance forms any part of it his surest plan is to consult the Westminster Bank. The Bank has always had many farming customers and knows the difficulties, seasonal or otherwise, which may confront the farmer. The Manager of your local branch will be glad to discuss your own particular problem with you

WESTMINSTER BANK LIMITED

A NEW BUS HANGAR AT NEWBURY PARK STATION

SINCE Frank Pick's death during the war, the extent of the debt to him as patron of architecture and art, particularly in connection with London Transport, has been widely acknowledged. A remarkable recent building, the new bus station at Newbury Park, bears posthumously the stamp of his bold and practical imagination, for he commissioned the design, in conjunction with the rebuilding of the Underground station, from Mr. Oliver Hill in 1937. Building, however, was postponed by the war, and the station is still to come, but this part of the full scheme has been at last realised. It is an impressive structure, in the genesis of which COUNTRY LIFE may, perhaps, claim an indirect share, in that Frank Pick and the architect first got to know each other when collaborating with the writer on the organisation of the Dorland Hall Exhibition of British Industrial Art, sponsored by this paper in 1933.

Newbury Park Station, at that point where the Eastern Avenue narrows to cross the old railway bridge, is the easternmost point of the Central Line where it loops northwards to Hainault. From its opening at the end of 1947 the new Tube extension has been in heavy demand by the population of a large area, many of whom are brought by buses from a considerable radius. Consequently Newbury Park has become an important bus and train interchange station for large numbers of people. The provision of a covered bus station, with its linked services for London Transport passengers, therefore, could not be longer delayed, although the building of the new station, alongside the hangar, is still held up.

Though it is thus only an instalment, and belongs chronologically to the spacious days before 1939, we can none the less be grateful for one of the most imaginative realisations of contemporary architecture. In the photographs it is of course, the smooth exciting shape of the hangar, 150 ft. long, 30 ft. high, with seven concrete arches spanning 60 ft.—like a modern Arch of Ctesiphon—that is most impressive. In reality the colouring and texture are equally appealing to the eye, which is unusual in modern utilitarian structures, where the dreary characteristics of concrete are apt to cancel out its structural virtue. The great barrel vault, painted tan within, is sheathed with copper, at present gleaming, but changing rapidly to verdigris green. It is carried on reinforced concrete arches of which the exposed surfaces are golden brown.

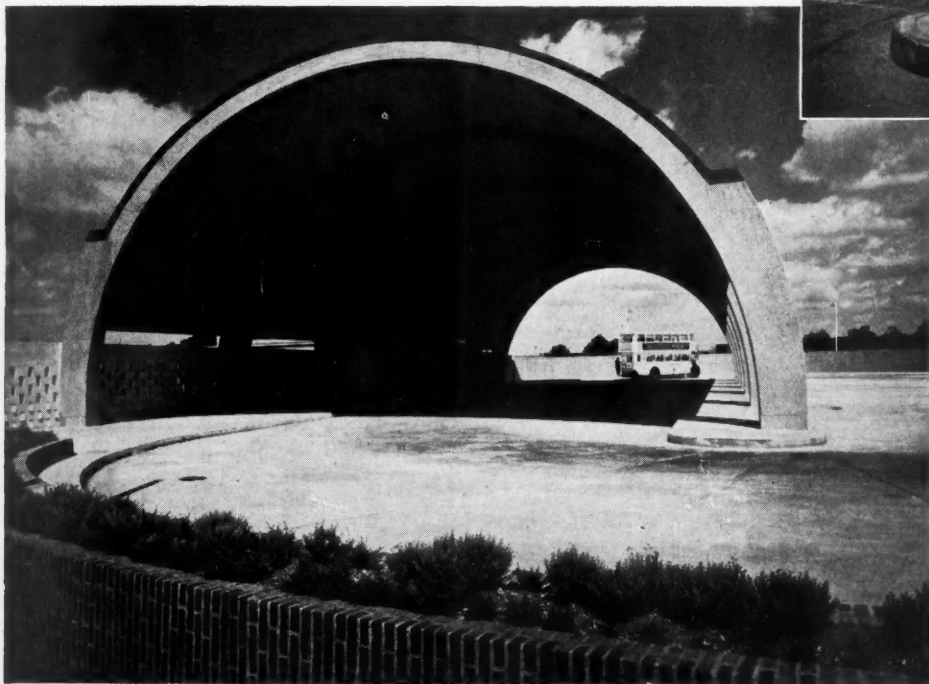
Great pains were taken to produce this effect. A retarding solution was used to



ONE OF THE SPANS OF THE HANGAR. ITS COLOUR IS GIVEN BY GOLDEN CHESIL BEACH PEBBLES

(Left) THE NEW BUS STATION. IT IS OF GOLDEN-SURFACED CONCRETE ROOFED WITH COPPER

(Below) BRICK WALL OF THE FORECOURT, PLANTED WITH SANTOLINA AND NEPETA



delay the setting of the surface and, as soon as the shuttering was struck, the whole surface was scrubbed to expose the aggregate employed—Chesil Beach gravel from Dorset. The pebbles are about the size of pea-nuts and of pale gold colour.

The concrete construction of the hangar is set off by the well-laid brickwork of the forecourt walls. The inner side of the hangar is closed by a temporary wall of pierced concrete blocks, which is extended outwards. On the open side a low brick wall sweeps round the end of the forecourt, its top planted with santolina and nepeta. At either end this wall twirls round in a scroll of radiating brickwork (of Daneshill 2-inch bricks laid vertically with flush half-inch mortar joints). It is all delightfully gay and alive.

The lighting of the hangar is from vertically placed fluorescent tubes spaced at intervals along the side of the roof soffit, and screened by copper shields from the "approach" side. The forecourt is lit by a continuous strip along the soffits of the openings, between the piers, on the forecourt side. The electric light standards appearing in the photographs are temporary.

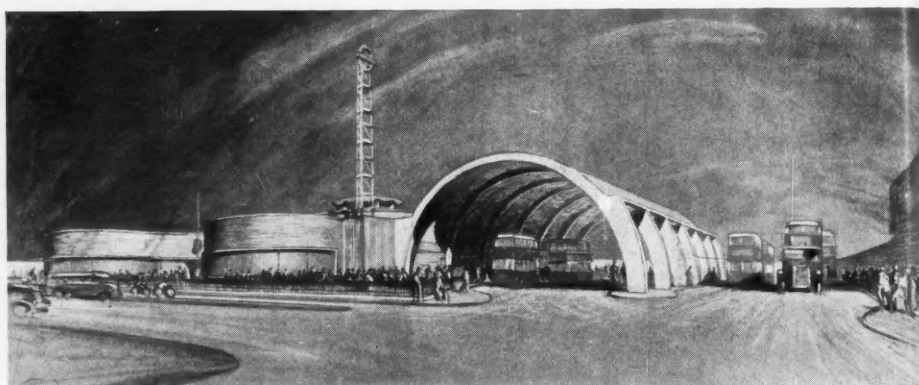
The bus runway is overlooked from the long window of the bus inspector's office, which is placed between the entrance and exit of the station. Adjacent to the hangar, but separated from it by a small garden court, is the unusually well appointed staff canteen, together with kitchen, rest-room, store, and refrigerating plant, etc., the details of which were worked out with the L.T.E. Welfare Department. The canteen seats a hundred, and, a sign of the times, is hung

with framed colour reproductions of Van Gogh paintings. The garden court is provided with covered seats available for meals to be taken outdoors.

Particular attention has been given to the surface textures and colouring of all parts of the station building. The offices are painted yellow, white and grey. The temporary ticket hall has the constructional steelwork painted bright orange chrome, the walls and ceilings white, and the poster-panel surrounds violet-blue. The bridge and staircases are finished with rough-textured surfaces and painted a soft pink, white and lime-green.

It is to be hoped that the whole station will be completed before long—a sketch of its design is given—for, high as the standard of L.T.E. stations is, Newbury Park certainly bids fair to be the most attractive and original of them all.

C. H.



DESIGN FOR THE COMPLETED UNDERGROUND STATION

HIGH PHEASANTS

By J. B. DROUGHT

IT is a curious paradox that whereas in grouse- and partridge-driving we contrive the utmost assistance to the guns by the care with which we arrange the siting of butts and hedgerow-stands, where pheasants are concerned we adopt precisely opposite tactics. The cardinal principle of covert shooting is to put pheasants at as great a height as possible over guns who, stationed in rides of normal width, have a field of fire and view incomparably less than that afforded by open fields or moorland. In fact, a former Shooting Editor of COUNTRY LIFE reckoned that a gun has precisely five seconds in which to align on, and kill, a bird travelling at normal speed between first sighting it and its passing out of shot. With a following wind he is more heavily handicapped.

It is my belief that this emphasis on height can be overdone. For example, I know a shoot in undulating country—and doubtless every shooting man could quote similar instances—where pheasants coming off the topmost beat of a hanging wood on a steep gradient are virtually untouchable, and nothing seemingly delights the host more than when these sky-scrappers defeat the crack shots of the county. To my mind this is a waste of time and energy and, incidentally, of money also, with cartridges at present prices. Pheasants should be high, but not so high as to make it virtually a certainty that if they are reached at all they will be merely pricked by the average performer very often to the detriment of their breeding capacity.

This is perhaps one reason why covert shooting is so often termed an "artificial" sport. Which indeed it is, or rather was, under conditions of mass production. Subtlety in pursuit of pheasants reared under an intensive system consists solely of the skill with which keepers and beaters combine to put as many birds as possible over as many guns as can be fitted in.

To appreciate the angle of the onlooker it is salutary once in a way to exchange your gun for a stick, put yourself under the keeper's orders, and try to recollect the duties of a conscientious beater. Especially if you pair off, as I did not long since, with an ancient in a battered bowler-hat with a face like a wizened monkey. He taught me quite a lot about the beater's art, and well he might, for he was reminiscent of the days nearly fifty years ago, when he beat those self-same coverts for their present owner's father.

And he taught me, too, that, even in this age of laxity, discipline can still be enforced. For a small boy acting as stop at the covert's edge, exhaling a cloud of peppermint, responded very promptly to his grandsire's invitation to "quit sucking sweets, and get your stick tapping," as an alternative to which he was promised a tanning which would necessitate his taking his meals standing for a week.



But I digress a little. What as a beater you first realise is how little you really know of woods you may have shot for twenty years or more.

You notice with a new acuteness the several noises of the wood; the unmistakable patter of a pheasant on the frosted leaves, the screech of a jay flitting well ahead, to be answered by another somewhere behind you, the scuttle in the bramble as a rabbit peeps out, pops back and then goes underground.

As you warm to the work there comes an entirely new interest. It is not enough to go ahead unintelligently making a noise and scuttling a few birds in different directions. You feel it a point of honour to leave no hiding-place undisturbed, and to ensure, so far as may be, that every bird within your orbit goes forward to the best advantage.

There was one I met who introduced himself as he was quietly slipping out of one side of a large and prickly bush, while I was extricating myself with painful difficulty from the other. He legged it hard for an even pricklier spot,

and I gave him best until the keeper's spaniel came up in reinforcement. Then I lost him altogether.

But fate decreed another meeting, for as I jumped a sunken drain, there was a glimpse of gold among the laurel green.

This time I pushed him out and he flew, and I had a vision of the present I was making to some lucky gun, and the height at which my veteran friend, with his engine all out, and doing a good 60 m.p.h., would face the barrage of the forward line. But no! he knew a trick worth two of that, and he sailed instead into the top branches of a Scotch fir.

And then we looked at each other. I hammered the tree, and he ignored the hammering. I threw my stick at him and he chuckled rudely. Then I took off my hat to him and, as it was appropriately lunch-time, I drank a large glass of beer to his good health, for he had beaten me all ends up.

As the day wore on I began to find quite another kind of pleasure in my self-appointed task. For a participating gun there is never the chance to watch the actual shooting at any rise of pheasants.

But when you have toiled and walked and scoured every bush and ditch within your limit for the best part of the day, there comes a feeling of direct personal interest in every bird which your efforts put on the wing. When a cock pheasant, propelled by your own stick, rises straight and gathers height, and you glimpse the guns between the trees, you watch his progress to the exclusion of other birds with rather mixed feelings. You hope the gun will do his stuff like a master, but at the same time you cannot help

a smothered prayer that your pheasant will get away with it, and a certain sneaking pleasure if he does.

Yet when this happens and the next bird also slips past in safety, you know exactly what you look like to the beaters when you miss two "sitters" in succession. But you also realise even better than you did before that most probably, as in the past, so in the future, you will continue to do so pretty often. For it is by watching closely the process of a pheasant's flight that you come to appreciate what makes him possibly the most difficult of our triumvirate of game birds to kill.

It is not his pace, although he is faster than either the grouse or the partridge. It is the trick, in which he excels, of imperceptibly changing speed in a split second as he goes into a glide on stiff pinions at the critical moment of his passing over a line of guns.

And that alone is puzzling enough to the average performer without his having to deal with those abnormal altitudes to which I referred earlier in this article.

MARSHALL &
SNELGROVE
LONDON
*The First Name in
Fashion*

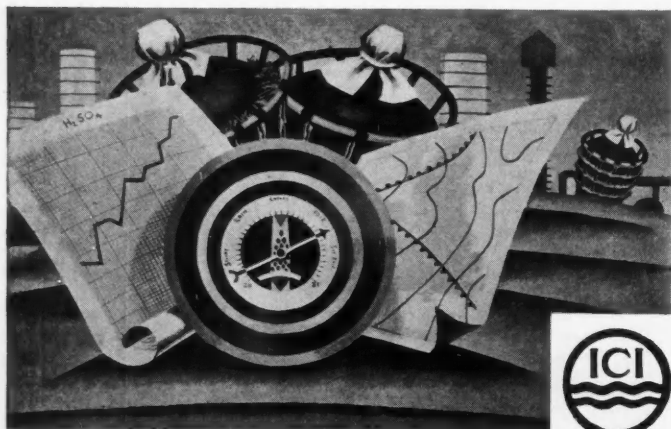


AN ANTONY BEAUCHAMP PICTURE

Sulphuric Acid

Sulphuric acid is one of the most important of all the "heavy" chemicals. It is of such fundamental importance that its consumption can be regarded as the barometer of a nation's industrial capacity. It is essential for hundreds of products — artificial silk, dyes, electric accumulators, explosives, fertilizers, paper, plastics and weed-killers, to mention but a few. It is also used extensively in several branches of the metal industry. A Birmingham doctor, John Roebuck, developed the first commercial method of manufacture in 1746, and 85 years later, Peregrine Phillips, a vinegar manufacturer of Bristol, patented a Contact Process. By this method, which today is responsible for half the output of this vital chemical, sulphur dioxide — obtained by burning sulphur, iron pyrites, zinc blende, or other substances rich in sulphur — is made to combine at high temperature with oxygen. The combination takes place in the presence of certain metal "Catalysts" which have the remarkable effect of speeding up the reaction without themselves taking part in it. The combination of sulphur dioxide and oxygen yields sulphur trioxide, which combines with water to form sulphuric acid.

Britain's achievement in respect of Sulphuric Acid is a double one. Not only were the two principal processes of manufacture invented by Englishmen, but the raising of production to present levels — about 1,600,000 tons yearly — is a triumph of British chemical engineering.



"Glad you like this sherry — it's South African

It's extremely good. I got some South African wine the other day . . .

I know. A good wine, but not of this quality.

Precisely, but why the difference?

Well, this is a truly representative South African wine. You see, though the Cape has been for centuries one of the world's finest wine countries, it couldn't compete in Britain with European countries until Empire wines got a duty preference twenty years ago. That bucked up the South African industry.

But why haven't we tasted such wines before?

Because really fine wines are achieved by selectivity, experiment and slow maturing. South Africa has done as much in twenty years with some wines as the Continent has in generations.

Only certain wines, then?

So far. All are good, but not all are fine. The improvement is naturally progressive.

Were South African wines well-known here before the preference twenty years ago?

Now you're delving into history. They used to be very popular. But in 1860 Mr. Gladstone removed the Colonial Preference and sent the South African wine industry into the wilderness.

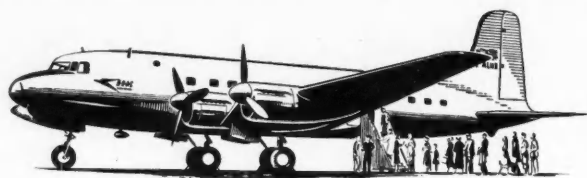
Is that likely to happen again?

I hope not. Imperial Preference has encouraged the South African wine growers to tremendous efforts. The British Government is not likely to lead such an important Empire Industry up the garden again. It wouldn't make sense.

So we can look forward to several kinds of really fine wines from South Africa?

You certainly can, and very soon, too."

SOUTH AFRICAN WINE FARMERS ASSOCIATION
(LONDON) LIMITED



Introducing the new **ARGONAUT** *Speedbird!*

Here is an aircraft with passenger appeal . . . an aircraft designed with you in mind! Relax in wide, soft seats — adjustable, of course. Enjoy a new freedom of movement in either of two passenger cabins and in the smart rear lounge that seats six.

Argonaut Speedbirds, built for B.O.A.C. by Canadair Ltd., accommodate forty passengers, cruise quietly and majestically at 298 m.p.h. on four Rolls-Royce Merlin engines. Passenger cabins are sound-proofed and the entire aircraft is air-conditioned. Pressurized, too, for smooth over-the-weather flying where the elements are friendly.

The superlative comfort and superior performance of these new aircraft are matched only by B.O.A.C.'s 30-year-old tradition of Speedbird service and experience!

B.O.A.C. TAKES GOOD CARE OF YOU

FLY BY B.O.A.C.

BRITISH OVERSEAS AIRWAYS CORPORATION

NEW CARS DESCRIBED

THE SINGER 1500

By J. EASON GIBSON

ALTHOUGH the specification of the new Singer 1500 was known before last year's Motor Show, flow production has only recently got properly into its stride. Nevertheless, the intervening period has not been wasted, particularly as the prototype was subjected during the year to extended testing under the much more strenuous conditions available on the Continent. An examination of the car and even a short run make it clear that the designer intended to produce a model with acceptable all-round characteristics rather than one with a few outstanding features.

The framework is a rigid construction, consisting of box-section side members, interconnected by tubular cross members, and further strengthened, particularly against torsional stresses, by cruciform bracing. Sockets are embodied at each corner of the frame to take the portable jack. The front suspension is by wishbones and helical springs, assisted by a telescopic damper fitted inside the coil spring; the rear suspension is by semi-elliptic springs, which are also damped hydraulically. Rigidly attached to the chassis at both front and back are very strong bumpers. They are concealed by the enveloping bodywork, and are designed to avoid damage to the chassis in the event of a serious bump. They are, of course, secondary to the normal plated bumpers mounted externally to protect the bodywork. A hypoid bevel drive is used in the rear axle, which eliminates the need for the usual inconvenient transmission tunnel in the rear floor. All shackles on the rear suspension are of rubber, thus reducing the number of points requiring lubrication at intervals.

The four cylinder engine is of 1,506 c.c. capacity, and delivers a maximum power of 50 brake-horse-power at 4,500 r.p.m. The overhead valves are operated by a chain-driven overhead camshaft and the chain is of the Duplex type, to prevent wear. Two oil filters are fitted; the oil is first drawn through a floating filter on its surface in the sump, which prevents the re-circulation of any sediment which may have collected, and then through a by-pass filter, with the usual renewable element, which is bolted directly to the oil gallery to avoid the use of unnecessary pipes and unions. The oil filler is conveniently placed on top of the valve cover box, and can be reached equally easily from either side of the car. No dip-stick is fitted; instead, a level indicator, operated by the floating filter, protrudes through the crankcase, which enables the contents of the sump to be judged at a glance.

A good feature is that the rear end of the synchromesh gearbox is extended to act as a support for the sliding joint of the propeller shaft, which is automatically lubricated by the gearbox, thus eliminating an awkward point that normally needs attention. The gearbox is

operated by a steering-column-mounted gear-lever, which is wisely fitted so that third and top gear, those most in use, are nearest the steering wheel.

The provision of a reasonable amount of kneeroom in the rear seat has permitted it to be mounted well in front of the rear axle, with the dual advantages that there is no need for the usual cutaway in the rear doors and that pitching will be reduced owing to the passengers' being carried more centrally. The building of the bodywork out to the full chassis width has made it possible to provide ample room for four people, and even six on occasion. The forward move of the passenger load, made possible by the use of independent front suspension, has left room for a very large luggage compartment, without creating overhang at the rear. Swivelling ventilation panels are fitted to the leading edge of both front doors, and an air-conditioning plant which can be used to circulate either cool fresh air or heated air is included as standard, as well as de-misting channels. The bonnet lock is controlled from the driving seat, and the petrol filler cap is provided with a locking cover, operated by the key used for the ignition and the luggage-boot lid. The instruments are

was completely absent. The cornering was very good, even when I experimented to find the car's limit under emergency conditions. The bench-type front seat gave good support, and I experienced no fatigue, even after long runs, but it would be greatly improved with the addition of a folding central armrest, which would prevent one tending to slide about when driving alone. The steering-gear ratio has been well chosen; it is light enough for any driver, and at the same time does not require excessive wheel movement.

The steering-column-mounted gear lever does not equal the best that I have tried, but if it was operated firmly, there was never any tendency to jamming. As third and top gear positions are, as I have said, closest to the steering column, there is no need to remove the hand from the wheel for the changes most often required. The wide-front windscreen and rear window give the driver excellent vision in both directions, and the height of the rear seat enables passengers on it to obtain a good view in front of them without their having to hold their heads in an unnatural position. My passengers commented on the great increase in comfort owing to the lack of a protruding transmission tunnel on the rear floor, particularly on



THE SINGER 1500. No cutaway is required in the rear doors, because the passenger load has been moved forward. The enclosure of the petrol filler and the swivelling ventilators on the front windows are also worthy of note

arranged directly in front of the driver, where they can be easily seen through the two-spoked steering wheel. The lid of the cubbyhole, when in the open position, forms a convenient shelf for maps or glasses.

The clean lines of the enveloping type of coachwork, and its lack of excrescences, should make periodic cleaning a matter of minutes. The spare wheel is carried in a separate space, beneath the luggage compartment, and can be withdrawn without major disturbance of the luggage load.

One's first impression of the car is that, while the suspension is soft enough for comfort, excessive wheel movement, which causes a very noticeable float at low speed, has been avoided. I collected the car from the factory in Birmingham, and, impelled by an appointment in London, rapidly discovered that the car has a naturally long stride. Prior study of the specification had shown that the theoretical cruising speed was 63.4 m.p.h., and I found right away, after leaving Birmingham, that the car settled down between 63 and 65 m.p.h. most happily. The speedometer was considerably more accurate than those fitted to many test cars. What was not so commendable was the inaccuracy of the petrol gauge, which read zero when there were at least two gallons still in the tank. This is irritating at all times, and can be a considerable inconvenience on long runs.

The suspension proved to be above average. Comfort, both in the front and in the rear seat, was of a high standard over any road surface, and pitch, no matter how the load was varied,

long runs, as it allowed them to vary their position now and then.

During my tests I found that, partly owing to the effortlessly high cruising speed, the Singer seemed to react better to really hard driving. The brakes did not require extreme pedal pressure to obtain good results, but a slight tendency to fade was experienced once or twice after frequent and heavy application. This is unlikely to occur under normal driving, except in mountainous country. I was not impressed by the hand-brake, which is an inverted lever beneath the fascia panel, with a small button superimposed to release the ratchet.

I obtained the impression that the fuel consumption of 26 m.p.g., averaged during my test could be improved, as there was occasional evidence that the mixture was slightly on the rich side. Despite rain and dampness throughout the test, the car, parked in the open each night, started up instantaneously each morning, and with only a few minutes' warming up was ready to be driven off, although, naturally, full power was not available until the engine had been more thoroughly warmed. A good point is the fitting of the Smith's heater under the bonnet, which makes it almost inaudible to those in the car. The standard of silence of the engine was high, not just in the car, which can be achieved by sound damping, but when one was standing beside it with the bonnet opened. The car appealed to me as being a well balanced design in which no individual feature had been overstressed: comfort, performance, economy, and stability are in their correct proportions.

THE SINGER 1500

Makers: Singer Motors, Ltd., Small Heath, Birmingham

SPECIFICATION

Price .. £799 7s. 3d.	Suspension	Independent
(including P.T. £174 7s. 3d.)		(front)
Cubic cap. 1,506 c.c.	Wheelbase	8 ft 11½ ins.
B:S .. 73 x 90 mm.	Track (front)	4 ft. 2½ ins.
Cylinders Four	Track (rear)	4 ft. 3 ins.
Valves .. Overhead	Overall length	14 ft 6 ins.
B.H.P. 50 at 4,500 r.p.m.	Overall width	5 ft. 3 ins.
Carb. .. Solex	Overall height	5 ft. 4 ins.
Ignition .. Lucas Coil	Ground clearance	9½ ins.
Oil filter A.C. by-pass	Turning circle	33 ft.
1st gear .. 18.4 to 1	Weight	23½ cwt.
2nd gear .. 11.63 to 1	Fuel cap.	10 galls.
3rd gear .. 7.518 to 1	Oil cap.	7½ pints
4th gear 5.125 to 1	Water cap.	1½ galls.
Final drive Hypoid bevel	Tyres	Goodyear 5.50 x 16
Brakes .. Lockheed		

PERFORMANCE

Acceleration	secs.	secs.	Max. speed	71.8 m.p.h.
10-30 Top	14.6	3rd 9.4	Petrol consumption	
20-40 Top	14.3	3rd 9.8	26 m.p.g. at average speed	
0-60 All gears	34 secs.		of 45 m.p.h.	
BRAKES: 30 to 0 in 36 ft. (85 per cent. efficiency).				
RELIABLE CRUISING SPEED: 63.4 miles per hour				

NEW BOOKS

THE WAYS OF THE WYE

MR. J. ARTHUR HUTTON, who now has four score years to his credit, in his new book *Wye Salmon and Other Fish* (Sherratt, 18s.), writes of that wonder fisherman, Robert Pashley, as the Wizard of the Wye. I do not think that it would be an overstatement to term the author Father of the Wye, though he might well dispute the title and prefer to bestow it on the late John Hotchkiss, another benefactor of the river. There is no doubt, however, that Arthur Hutton knows more about the Wye, its salmon and other inhabitants, than anyone else living. Over a long period he has kept statistics; and this great mass of data has certainly proved its worth. If the late G. E. M. Skues could be called the "man of the marrow spoon," Arthur Hutton might well go down to history as "the salmon fisher with the microscope" (usually of the pocket variety); for his reading of salmon scales has not only supplied him with invaluable information, but caused him to receive many packets of scales from inquisitive anglers. In this book is to be found the history of the Wye, its improvement by the Fishery Board's absolute control of netting and the geography of the river, together with much of interest concerning its salmon and other fish. It has been my privilege to fish with Arthur Hutton, and it has been a delight to read this addition to his books about his much-loved river.

It was sad that John Rennie never lived to see the publication of his book *I Have Been Fishing* (Seeley Service, 15s.). He was a great fisherman, a prolific catcher of fish, one of the best amateur casters of his day and most knowledgeable about all that pertains to fishing. Not long before he died he told me how worried he was that, although he had so much material, he found the setting down of it on paper so difficult. Certainly the result of his labours is not a masterpiece of prose, but there are many useful hints, much information and many incidents in the book. The illustrations done by the author are very pleasing.

I doubt if a fisherman's diary ever provides the best material on which to base a fishing book. T. S. Gray ("Silver Devon"), in *Leaves from an Angler's Notebook* (A. and C. Black, 10s. 6d.) has written another of those books of interest to the author and his friends, but of little benefit to angling literature.

ROY BEDDINGTON.

SOME POETRY OF TO-DAY

DR. EDITH SITWELL'S wide public will find, in *The Canticle of the Rose* (Macmillan, 15s.), selected pieces from the work of nearly thirty years. Here are the bucolic comedies of the 'twenties, the well-known *Façade* and *Gold Coast Customs*, the much later *Song of the Cold*, and many others. *The Canticle of the Rose* itself consists of poems written between 1945 and 1947, and includes three pieces on the atomic bomb. Of these, perhaps the most striking is the second, with its expression of the guilt lying leaden in all our hearts for four years now:

When the last Judas-kiss
Has died upon the cheek of the
Starved Man Christ, those ashes
that were men
Will rise again
To be our Fires upon the Judgment
Day!

To open a book by Edmund Blunden, *After the Bombing* (Macmillan, 6s.), is to be reminded that happiness flies on the Maybloom's breath . . .

Few indeed
Prefer the barbed wire and the
ravaged town . . .
To the moon rising over the dream-
ing down.

Even the poem of the title is, characteristically, a tribute to the "breezy wilderness of bloom" filling, however temporarily, the ugly craters of war. Not that this poet shirks descriptions of war. Here is the flying bomb back again in words:

Sounds danger from the South, fire-
drake fierce with gnarring roar,
And the country staves, and dog and
cat run in-a-door.

But always Edmund Blunden shows a poet's vivid awareness of how fleeting (hitherto, at any rate) has been man's destructiveness compared with Nature's creativeness. There are poems on cricket here, tender "small elegies" on humble hedgehog and snail, *A Prayer for the Birds*, a poem about Japan, and a most unexpected sidelight, held steady through the years

To this ideal of freedom he is faithful throughout the book. *She Writes and He Replies* stand out especially for skilled craftsmanship. But *Mirrors* strikes an oddly alien note in a book so largely given to delicate musings upon love.

How quickly poetry founded upon fashion grows out of date. Opening Mr. William Wolff's *The Watcher* (British Authors' Press, 6s.) at a piece called *Memory* we read:

This significant moment charges me
with memory's
Immortal voice.

Yes, in this cold and most dis-
traught of evenings

I am the audience of memory's pro-
fuse accompaniment.

It is like something that we have been reading, without profit or pleasure,



HER ROYAL HIGHNESS PRINCESS MARGARET: One of the illustrations from *Portrait Drawings* by Peter Scott (COUNTRY LIFE, 42s.), a collection of portraits in pen or pencil, with a foreword by Lord Kennet of the Dene, which we hope to review shortly

by a loyal heart, on Oscar Wilde's early poems:

I read some verses wherein you
With rural heart and liking drew
Rich meadow pictures, caught the
sounds
Of flock and flight in dewy
grounds . . .

From his first line, in *Poems and Songs* (Macmillan, 7s. 6d.), Professor E. N. Da C. Andrade trails his coat before the gods of to-day:

Oh, how I love the lyric strain
That lightly lifts at once in air
And soaring turns and soars
again . . .

His preface strikes a similar note: "Lyric poetry, at one time a national diversion, is to-day a strange and exotic thing. It may therefore be well to explain that the lyric poet is free, and without that responsibility for referring his writings to particular events which attaches to those engaged in the national literature of to-day, that is, the compilation of reports."

for years: something pompous, self-conscious and purely cerebral. But sometimes Mr. Wolff's real self takes charge before this mannered and now hackneyed idiom can get hold of him; and then, at his simplest, he is at his best, as in *Indoors* and the lines beginning:

A wood fire burned in Richmond
Park.

On the same level of truth, sincerity and tenderness are his *Adolescent Daughter* and *Home*.

The *Distaff Muse* (Hollis and Carter, 10s. 6d.) is an anthology compiled by Clifford Bax and Meum Stewart. They tell us with disarming frankness of the restiveness displayed by many of their contributors when confronted with the theory that women's poetry is different in kind from men's poetry—a restiveness expressed at its bluntest by Mary W. Findlater in her remark, "Only Mrs. Hemans could have thought of it." However, apart from this contro-

versial point, here is an anthology of poetry written by women that covers the ground intelligently between the 15th century and the present day, and recaptures many fine things that turbulent times had partially overlaid. Here, for instance, are Moira O'Neill, Alice Milligan and Emily Lawless, all worthy of their places. Among present-day contributors are Frances Cornford, V. Sackville-West, Ruth Pitter and Stevie Smith. Brief biographical notes accompany each name in the book.

Many will welcome the reappearance of *Fifty Years of Modern Verse* (Richards Press, 6s.), an anthology first issued just before the war and compiled by John Gawsworth. A little overweighted by its Irish poets, nevertheless nearly everything in it is to be cherished. How good, for instance, to find again the two fine poems by William Macneile Dixon, and the lighter notes of Kenneth Hare's delightful quatrain, *The Puritan*, and Douglas Goldring's *Hampstead*. Here, too, is Max Plowman's *Her Beauty*—and what an adult note it strikes compared with tributes to mistresses' eyebrows, making one wonder how long it will be before Plowman is recognised as one of the seed-sowers of the future, not only in his poems but also, and perhaps chiefly, in his letters. John Drinkwater might have been better served, perhaps; his enchanted and enchanting *Olton Pools* is not here, and surely *Renewal* can have been only a trial trip for his *Venus in Arden*, with its unforgettable close:

And I who watched her flashing
limbs am one
With youth whose days three
thousand years are done.

It takes a bold man to write a sonnet nowadays, since that is bound to be seen as an attempt to equal, if not outsoar, a great group of skyscrapers. But here is Mr. Stowers Johnson with a whole book called *Sonnets, They Say* (Walpole Press, 6s.); and the moral to be drawn seems to be that, if you must write a sonnet, you do well to choose a simple subject. Mr. Johnson is at his best in some lovingly descriptive lines of the humble annual, clarkia.

V. H. FRIEDLAENDER.

REVOLUTION IN BIRD PHOTOGRAPHY

READERS of COUNTRY LIFE are familiar with the achievements of Mr. Eric Hosking and Mr. Cyril Newberry in the use of the high-speed electronic flash in bird photography. The best of their work in this field has now been brought together in *Birds in Action* (Collins, 16s.), an illustration from which was reproduced in the issue of October 28. The possibilities of the new technique, the workings of which are simply explained in an introduction, are strikingly illustrated by the series of photographs of a wheatear, a whinchat and a redstart alighting, and of a barn-owl and a sand-martin approaching their nesting-places.

Nevertheless, it is not only in depicting flight that the high-speed flash, which enables photographs to be taken with an exposure as short as 1/10,000th of a second, and so to record attitudes that the eye is not quick enough to see, holds such promise for the study of birds. As an aid to the understanding of display, and to the identification of food, it is, as is clear from *Birds in Action*, of great value.

Besides being pioneers in this respect, the authors are among the foremost experimenters with colour in the portrayal of birds. The measure of their success in this is apparent from the eight colour pictures that accompany the seventy in black-and-white. And when the authors combine the two techniques, as in their coloured illustrations of a hen wheatear, a coal-tit and a sand-martin in flight, they succeed in producing photographs that are as beautiful as they are instructive.

J. K. A.

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FARMING NOTES

MARKETING SCHEMES

ANOTHER step forward in the organised marketing of home produce is marked by the wool marketing scheme now published by the three Farmers' Unions in the United Kingdom. In the years before the war a good deal of experience had been gained through the co-operative marketing of wool by farmers' societies. They performed a useful service for all in the area where they operated by giving the farmer an alternative outlet for his wool if the prices bid by merchants at the local wool sale did not look good enough. But these voluntary wool-marketing societies were not operating on a big enough scale to ensure that proper grading and regular presentation of the home wool clip gained for British wool the reputation that it deserves. During the war and since, sheep farmers have had guaranteed prices for their wool under the system of Government control. This control will, if the marketing scheme goes through, be abandoned, and the producers' marketing board will take responsibility for arranging a schedule of maximum prices to be paid to individual wool growers for each type of wool. The Government have now promised, as they were urged to do when the Agriculture Act was before Parliament, that wool will be included in the list of commodities for which prices are guaranteed. The Marketing Board's prices will be calculated on the basis of the average price that the Government guarantee. The system of selling by auction will be continued, and it has been agreed that if the total proceeds from the sale of wool exceed the amount guaranteed the surplus will be put to reserve and at the end of each five-year period the profits and losses will be aggregated, any net surplus being retained by the Board. Everyone who has more than four sheep over four months old will be covered by the scheme and will be required to sell wool through the Marketing Board, assuming, of course, that the scheme goes through according to the rules laid down in the Agricultural Marketing Acts. The scheme will not remain in force unless there is a majority in favour of not less than two-thirds of those voting.

Schemes in Abeyance

HAS not the time come to bring out of cold storage some of the marketing schemes that producers ran successfully before the war? The Milk Marketing Scheme is now dominated by the Ministry of Food and the producers' representatives have no say in deciding how milk is allocated between one market and another. There was a period during the past summer, and it will certainly recur in future years, when part of the summer flush of milk was used for making cheese and butter. This milk would have given a better return if it had been used as cream and the skimmed milk given to calves. It is not sound economy for the dairy industry to forgo for ever alternative markets like cream and condensed milk. There is a good case for encouraging in every way possible the making of farm-house cheese which is a high-quality product. The trouble about farm-house cheese-making at present is that so few girls will take to it in Cheshire and elsewhere so long as there are other less exacting jobs open to them. But on a free market Cheddar, Stilton and Cheshire cheese would command a good price.

Wheat Drilling

SOWING wheat was not finished by the end of October and in the clayland districts the drills will be busy on some farms for a few days yet if the weather is reasonably dry. All the rain at the end of October held up

wheat sowing on sticky ground. In the eastern half of the country farmers were not able to move their clay effectively to make a seed bed before October, and then there was too much rain to get ahead as they hoped. However, November sown wheat quite often gives good results if the winter is open, and for the 1950 harvest wheat is likely to be the most profitable crop on land that is in reasonably good order. No doubt the promise of £28 a ton will bring in also a bigger acreage of spring-sown wheat. The demand for Atle seed is likely to be keen, and those who do not finish their wheat sowing in the course of the next week or two, and who have to switch to spring wheat, should book their Atle seed now. I have found that spring wheat often does as well as autumn wheat. This year Atle wheat gave me 27 cwt. to the acre, a fair crop even in an exceptional year.

Landlords' Powers

MR. TOM WILLIAMS must have had his tongue in his cheek when he told landowners at the annual luncheon of the Country Landowners' Association that the landlord still has power to serve a notice to quit on an unsatisfactory tenant or seek a certificate of bad husbandry from the county agricultural executive committee. Strictly, of course, it is true that the landlord can still serve a notice to quit, but the tenant can object and require the matter to go before the county committee and eventually the Agricultural Land Tribunal. The landlord can serve the notice, but he has no authority to enforce it. Nor, so far as I have been able to ascertain, do the county committees welcome applications from landlords or their agents asking for certificates of bad husbandry. Unless a committee puts a farmer under supervision within the terms of the Agriculture Act (and the committees have so far shown great reluctance in this), it seems that the landlord to-day has little hope of getting rid of a bad tenant. The number of C farmers is certainly many times the number of those under supervision. We have to face the fact that incentives, advice and persuasion, coupled with guaranteed prices, leave some farmers unmoved. In this country our standards of husbandry are high and we can afford to be critical of those who farm badly. If they leave the industry, as some of them should, there are others with sufficient practical experience, good sense and energy to take their places.

Service to Agriculture

THERE must be something peculiar about the land and farming that calls from able men the most devoted service on public bodies that have to do with agriculture. The Royal Agricultural Society has its stalwarts like Lord Bledisloe, Sir Archibald Weigall and Lord Courthope, who, if they were to look back and make a tally, could reckon thousands of days given willingly to the service of agriculture. The same is true of those who built up the National Farmers' Union and attended countless meetings at Bedford Square and in the counties to further the cause of farmers' organisation. Mr. James Treharne, of Dorset, who died last month, was one of these. He was a member of the Council of the N.F.U. for 25 years and gave unstinted help to the Milk Marketing Board as one of the original members. He was a good farmer, too, founding an excellent herd of British Friesians and developing poultry-breeding and horticulture successfully. Happily, his sons carry on the tradition of high farming and public service to agriculture.

CINCINNATUS.

THE ESTATE MARKET

OCKWELLS MANOR
TO BE SOLD

MR. CHRISTOPHER HULSEY, writing of Ockwells Manor (COUNTRY LIFE, January 12, 1924), describes it as "... the earliest and most complete example of the type of a medium-sized manor house evolved by the Middle Ages in England." Ockwells, which is situated on the edge of Windsor Forest, at Bray, Berkshire, was owned for many years by Lieut.-Colonel Sir Edward Barry, and it is as a direct consequence of his death, last July, at the age of 91, that the house with its surrounding estate of 575 acres is now offered for sale by private treaty.

COMPLETED BY 1465

THE first mention of the existing house is found in the will of Sir John Norreys. This will is dated April 4, 1465, and an extract from it reads: "I wool and biqueth to the full bilding and making uppe of the Chapell with the Chambrs ajoyning with'n my manoir of Okholt in the p'ish of Bray aforsaid not yet finished, xl pounds." It is clear, therefore, that the house was considered complete by that date. It is

the tenant's agreement with the landlord permitted it. In point of fact, not only do the Acts not entitle a tenant to sublet in breach of his tenancy agreement, but such a breach of tenancy agreement may be grounds for application to the Court for an order for possession by the landlord.

Having answered the question, it occurred to me that perhaps my friend had been thinking of the instance of when a tenant dies and his widow, if she was living with him at the time of his death, automatically becomes the new tenant and receives the protection of the Acts. This arrangement is also operative where the deceased tenant leaves no widow, or is a woman. In these circumstances, a near relation (as determined, in default of agreement, by the Court) who was living with the tenant for not less than six months immediately before his death, may, if he or she so desires, become the new tenant.

This arrangement is effective only once, and on the death of the person who has succeeded to the tenancy in this manner, the tenancy comes to an end. Moreover, it applies only to a



OCKWELLS MANOR, BRAY, BERKSHIRE

constructed with narrow Tudor brick nogging and a tiled roof set on an oak timber frame, and the hall itself occupies the centre of the principal range of buildings, between an outer- and inner-court. On the side away from the house is a magnificent tithe barn.

THE GREAT HALL

ONE of the features of Ockwells is the great hall, remarkable for its Gothic roof, its almost unique 15th-century screen, and the superb heraldic glass panels that fill the windows on one side of it. These panels, 17 in number, represent the arms of Sir John Norreys and his friends, many of whom were killed in the Wars of the Roses, and it is probable that they date from between 1455 and 1460, the first years of the Wars. The hall contains many fine objects, tapestries and armour in particular. Indeed, the whole house is furnished with discrimination, a task to which the late owner devoted himself for many years, and his executors have instructed the joint-agents, Messrs. John D. Wood and Co., and Messrs. Cyril Jones and Clifton, to give any prospective purchaser of Ockwells "every opportunity to acquire its contents."

THE TRANSMISSION OF TENANCIES

IS it not true that the tenant of a house that is subject to the Rent Restrictions Acts can pass on the tenancy to a member of his or her family? This question was put to me the other day by a friend who was somewhat nonplussed when I told him that such a transfer was illegal unless

statutory tenancy, that is to say where the right of occupation was personal to the deceased tenant who had no right to assign it or deal with it. It does not apply to a contractual tenancy, which is a right of property and can be passed on under a will.

TENANTS PREFERRED

MESSRS. JACKSON-STOPS AND STAFF'S Cirencester Office, reporting the purchase, for a client, of Bishopwood, a 788-acre estate near Ross-on-Wye, Herefordshire, state that they were instructed to re-sell approximately half the estate by auction. However, since their client intimated that first preference was to be given to the tenants, it was arranged that a meeting should be held at which tenants would be given the opportunity of buying their holdings. So enthusiastic was the response that most tenants purchased their lots.

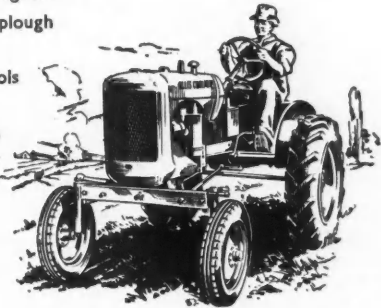
The Acton Round estate of 623 acres, between Bridgnorth and Shrewsbury, has been sold privately by Messrs. Knight, Frank and Rutley. Included in the sale were a Queen Anne house, two farms (of 257 acres and 230 acres, respectively), and 127 acres of accommodation land.

WHIM ESTATE FOR SALE

THE REV. J. M. C. HANNAH, of the Rectory, Selkirk, has instructed Messrs. C. W. Ingram and Son to dispose of his Whim estate, Peeblesshire. The property, which lies 14 miles south of Edinburgh, is of approximately 1,250 acres and includes Whim House, built in the 18th century by the third Duke of Argyll. PROCURATOR.

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HAS THE WHITE MAN FAILED IN AFRICA?

Reviews by HOWARD SPRING

MR. NEGLEY FARSON'S *Last Chance in Africa* (Gollancz, 15s.) runs contrary to general opinion in all its essential conclusions. Mr. Farson has been to Kenya, and all that he has to say here is based on observations made in that country, though in his title he embraces the continent. It was a prolonged visit, and not his first. He moved all over the country, living with and talking freely to all sorts of people from the Governor down through a whole host of officials and administrators doing their jobs in remote places, farmers and traders, black men and white men. He went up

other white settlers came into the country. These were representatives of that Christian civilisation of which the African had heard so much, and, putting it in the briefest possible way, the Africans found that, generally speaking, these people did not care tuppence for those principles which they had been taught to believe were the most important things in life. Hence "the almost cancerous suspicion of every white man and his every intention." Hence the refusal to co-operate with those who are now seen in a new light—as men who have come to take from the African that which is his.

LAST CHANCE IN AFRICA. By Negley Farson
(Gollancz, 15s.)

AN INTRODUCTION TO GEORGIAN ARCHITECTURE.
By Professor A. E. Richardson
(Art and Technics, 25s.)

A FEARFUL JOY. By Joyce Cary
(Michael Joseph, 12s. 6d.)

THE MAN WHO MADE FRIENDS WITH HIMSELF.
By Christopher Morley
(Faber, 10s. 6d.)

as far as the border with Abyssinia and as far east as the coast, and from the coast he went over the sea to Zanzibar. He has a lot to say about the scenery of the country, its wild life, its fishing and sailing; but, though these all help to sustain the varied interest of a most readable book, it is not of them that this review will treat. Here we shall consider only Mr. Farson's view of the white man's prospects in Africa.

GOODWILL MAY HAVE COME TOO LATE

First we may look at his relations with the black population, and the general trend of the author's opinion is this : that though the white men are now doing much splendid and self-sacrificing work, though many of them are deeply concerned for the Africans as human beings and hold the native interests to be paramount, this attitude has come so late that it may well be too late. Here, Mr. Farson says, are all sorts of worthy schemes in progress: schemes to improve health, to teach the black man how to conduct agricultural processes without murdering the very land on which his life depends, how to rear cattle in a manner less disastrous than that which he is accustomed to follow. But, for all the goodwill on the side of the whites, there is on the other side a deep inertia, a profound suspicion, an unwillingness to co-operate.

Why is this? Again I must paraphrase the author's careful and detailed argument very roughly. To begin with, the African has a slow mind. "It is now generally accepted that it takes three generations (with, of course, some brilliant exceptions) to train an African skilled mechanic, or to give him any education that can be said to have taken." But there is more to it than this. The first educational contact with the Africans was in mission schools. The bias of education was religious, and that was all very well until farmers, traders, gold-miners and many

Then there have been two wars. The African has watched Europeans "destroying each other with the very mechanical perfections that we have taught them to respect us for," and the upshot is that the African thinks our boasted civilisation is not good enough. He doesn't want us or it. "He regards us with contempt." In revulsion, many Africans have turned to certain "fanatical religious cults that are now breaking out, as if something was poisoning the 'body politic' all over East and Central Africa."

POTENTIALITY OF THE COUNTRY

So much for the relations of black and white. There is also the question of the potentiality of the country itself. General Smuts, says Mr. Farson, has called Africa "the great reserve continent of the world," and certain business men have said : "Africa will one day be the greatest continent in the world." The author's comment is brief. "Poor Africa! What idiotic expectations were being held out for it, that poorest of all continents on the earth's surface. What things were being said!" The fact is, he says, that the Africans are out-breeding the productive capacity of their land. "All but a minute portion now spend some six months out of every year in a state of semi-starvation." "Africa possesses the lowest-carrying capacity per square mile of any continent; Africa is overstocked, not understocked with cattle. . . . The water-table is falling. The deserts are already marching south. There will be no Argentines. I was on a 20,000-acre dairy farm this last trip—considered one of the two best in East Africa—and out of eighteen bore holes, nearly all drilled since the 1914-18 war, all very precious, ten have already dried up. That is an African reality."

Mr. Farson brings us face to face with many aspects of reality in this book, and leaves pretty coldly

drenched the notion that Africa is an *el dorado* whence the white man may without limit supply his own deficiencies.

URBANE GEORGIAN STYLE

Some of the volumes in the Introductions to Architecture series have already been reviewed in these columns, and here now is Professor A.E. Richardson's *An Introduction to Georgian Architecture*, illustrated not only by a notable collection of photographs but also by many of the author's delightful sketches (*Art and Technics*, 25s.). Professor Richardson uses many apt words and phrases about the Georgian style: "tranquillity," "style without ostentation," "scale and proportion," "disciplined." The word I myself like as the key-word of the style is urbane, which is also urban, of the town. Though there are many delightful Georgian country houses, the Georgian is essentially a town style, as a consideration of Bath, and Regent's Park, and parts of Edinburgh and Dublin make clear. It is a style for people who want to live close together without treading on one another's toes or displaying eccentricity or ostentation towards their neighbours. It has the mannerliness of good public relations.

Professor Richardson makes clear the widespread feeling for these things that existed through the period we call Georgian, and, too, the importance of those architects and designers of appropriate furniture who compiled reference books for workers. Throughout the country at that time the crafts flourished: masons and carpenters, cabinet-makers and plumbers (who were then more than manipulators of lead-piping), bricklayers, blacksmiths and all the rest of them. An intelligent master-builder, with the reference-books in his hand and this reservoir of skill to call upon, had small difficulty, even in the remotest place, in producing good samples of the current popular building—good within and without. And how good they were within! I live myself in a Georgian house built as far as may be from the centre of Georgian influence of those days. Talk about a "machine for living!" The phrase is used to-day as though living consisted in nothing but having electric power-points and lavatory pipes in the right places. Indeed, there is something else, as can soon be discovered from experience of a Georgian house. A writer who was staying with me recently suddenly said: "How gracious this all is," and it is the grace rather than the mechanics that the Georgians seemed to be after, and secured. Professor Richardson uses the very word: "It was the fortune of England to be the first to appreciate Athenian grace in architecture and to present it anew." It will be a long time, I think, before this "introduction" is bettered.

A WOMAN'S TRIALS

Mr. Joyce Cary is steadily climbing into recognition as one of our finest novelists; there are now many readers of taste who "swear by" him, and his fame is spreading across the Atlantic. He certainly is a valuable cultural export to a land which has just conferred an academic degree upon a seal, being, it would seem, of the opinion that even to have been unwillingly towed on the end of a rope between one European shore and another is equivalent to having completed the whole Transatlantic curriculum.

Mr. Cary, for his new novel, *A Fearful Joy* (Michael Joseph, 12s. 6d.), has done, in his own fashion, what Arnold Bennett did in *The Old Wives' Tale* and Mr. Martin Boyd, more recently, in *Such Pleasure*: he has taken

the life of a woman who lived to be old and given us its vicissitudes. There is no "plot" in the normal, rather silly, sense of that word. There is simply life and its "fearful joy."

Tabitha Baskett is a girl in the eighties of last century, a doctor's daughter. She runs away with Dick Bonser, a flash young scoundrel who could sell a bogus gold brick to the Bank of England. He leaves her when she has an illegitimate child; and she becomes the mistress of the ageing Sturge, a rich man who finances some of the bright boys of the aesthetic movement in the 'nineties. Then she becomes Lady Gollan, wife of a man who is impetuously in the forefront of the mechanical push that flooded the world with motor-cars and aeroplanes.

FROM PILLAR TO POST


Bonser intervenes here and there in her life—he, more than anything else she meets, is her "fearful joy"—now flush, now broke and cadging; and she marries him when they are both past middle age, and Gollan long dead. He leads her the pretty dance that might be expected: unfaithful, drunken, boisterous, but none the less the one thread that holds her life together from beginning to end. All else fails: her son dies, her grand-daughter becomes a debauched slut, and life altogether kicks her from pillar to post. And this life itself, with its fearful joy, is all there is. With Sturge she has ventured into art; with Gollan into "affairs" and politics; with her son into what consolations philosophy can offer; and there remains at the end only an old woman, pulling herself together after a heart attack, realising that "she is not going to die that afternoon," and giving "a long deep sigh of happiness, of gratitude." It reminds one of the last sentence of Bennett's *Clayhanger*: "He braced himself to the exquisite burden of life." Exquisite burden; fearful joy; both these novelists can superbly convey it.

A MANNERED BOOK

In Mr. Christopher Morley's novel, *The Man who Made Friends with Himself* (Faber, 10s. 6d.), the narrator, a New York literary agent, writes: "The only writing worth my while is when it's unconscious." This is because he is entranced by a note left for him by his Negro cook. But, oh dear! how little this Mr. Tolman himself can give us "unconscious" writing! This is the most mannered book I have come on for years. "The birch trees stood up in slanted clusters, like white china muddling-rods in pools of absinthe." And so on, *passim*. But if you like a mannered book, you will like this one. It is the prize horse of all that glittering May Day parade, coruscating, sparkling, epigrammatic, scholarly, whimsical, plaited with ribbons of recondite quotation from forelock to fetlock. As Mr. Tolman outlines his amorous pursuit of a beautiful lady psychiatrist who must have found him a godsend as a refresher course, he spills all the beans of wit and erudition with disregarding recklessness.

A HOME ON THE FARM

EVERY interesting new book is Mr. C. Henry Warren's *Footpath Through the Farm* (Falcon Press, 7s. 6d.). It is meant chiefly for those who have come to live in the country and know nothing of the farming year. It ought not to appeal to the newcomers alone. Many people live in the country and from cowshed to fields of corn or roots can be surprisingly ignorant of the elementary things in the farmer's life and livelihood. Mr. Warren's is a pleasant, lucid and direct account. G. G.



La Grande
CHARTREUSE

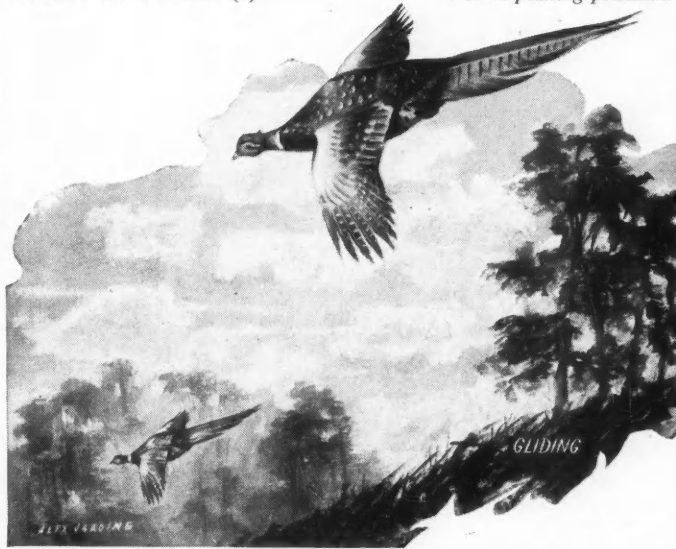
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PUZZLING SHOTS (3)

The volplaning pheasant



The pheasant that bursts from a hillside spinney with a few quick wing beats, and then glides gently down to the valley, is generally regarded as a most puzzling shot.

The motionless wings may give the impression that the bird is moving slowly when it is not, and its height and angle may be difficult to judge owing to the lack of background.

Equally confusing is the fact that one has to swing the gun downwards, whereas a gun is naturally mounted with an upward movement. This dropping bird is usually missed above and behind, and the only way to prevent this is to make certain of following through the line of the bird's actual flight—downward as well as forward. Imagine the bird to be a bomber, and swing along its smoke trail.



IMPERIAL CHEMICAL INDUSTRIES LIMITED, LONDON, S.W.1

A.162

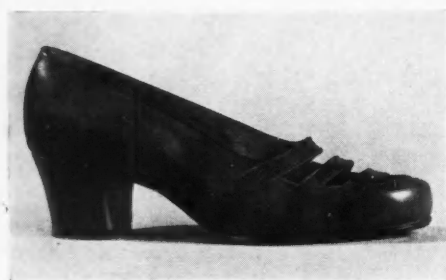
The London Scene



Plaid shirt in red, yellow and green wool. Harrods

(Left) A ribbed jersey in grey wool with a slotted neck-band for ribbons or scarves—an easy way of changing a colour scheme. Designed by Bianca Mosca

Photographs by COUNTRY LIFE Studio



Tan calf court shoe with three bands filling in the low-cut front and a medium leather heel. Bective



Buckled court shoe with platform sole, Cuban heel, in bottle green or crimson calf. Norvic

IN Paris, the *boutiques* on the ground floors of the great couturiers—where accessories, sweaters, beach clothes and falderals are sold—have become an established part of the fashion scene. Here they are somewhat of an innovation. Molyneux has recently opened a *boutique*, where he is showing a second collection, priced more reasonably than in the other part of his establishment. A series of the charming wearable dresses for which he is so famous are being shown there each morning and are completed with only one fitting. Morning and street dresses in fine tweeds and worsteds in neat patterns follow the general lines of his winter silhouette with fitted waists, lower necklines, full-length sleeves and narrow belts. For the afternoon, black predominates and the black dresses are very elegant, suave and closely-fitting about the waist and hips with midcalf skirts and slimmer lines than the morning dresses. There is a one-sided tendency on some of the skirts, which often fold across with a dip on one hip. There is a charming jersey dress with a full looped overskirt that leaves a panel down the front where the slim underskirt is draped below the narrow belt. This dress has a low V neckline and a folded bodice, and is very becoming for the older woman.

The short evening dresses are great fun, shorter here than elsewhere. A turquoise taffeta with full, gored midcalf skirt has triangular godets of black tulle set alternately all round the skirt with wider panels of the turquoise silk. The top is very brief, cut away almost to the waist at the back,

strapless and with a deep turnback cuff in front. A black faille suit features an immensely full circular skirt that barely reaches midcalf, and has a black velvet strapless, boned bodice and over it a fitted black silk jacket with long sleeves and short basque. This jacket opens to the waist with deep revers and in the centre of the black velvet bodice two large pink cabbage roses are pinned. The neat waist is circled by a half-inch rhinestone belt that matches a choker and anklet of rhinestone.

The sweaters in the Molyneux *boutique* were charming and practical. A batwing hip-length sweater in fine black wool jersey had a three-stranded necklace and a three-stranded twisted belt of gold lizard skin to dress it up when need be. For suits, there was the attractive Ballantyne design, shorter with a double-breasted front and a neat turndown collar. A plaid housecoat in dark blue and green tie silk was very chic, with plenty of movement to the skirt.

Another of these salons has been recently opened at Renee Pavy's, where hats for five and six pounds have been designed for these devaluation times. The hats are simple in construction with definite lines and a colour range that is out of the ordinary run so that they keep the individuality of the house. Perhaps the prettiest is the little round-crowned felt that fits closely on to the head, and has a narrow turnback brim nicked either side over the ears. The front half of the brim can be worn down or up; so can the back,

(Continued on page 1464)



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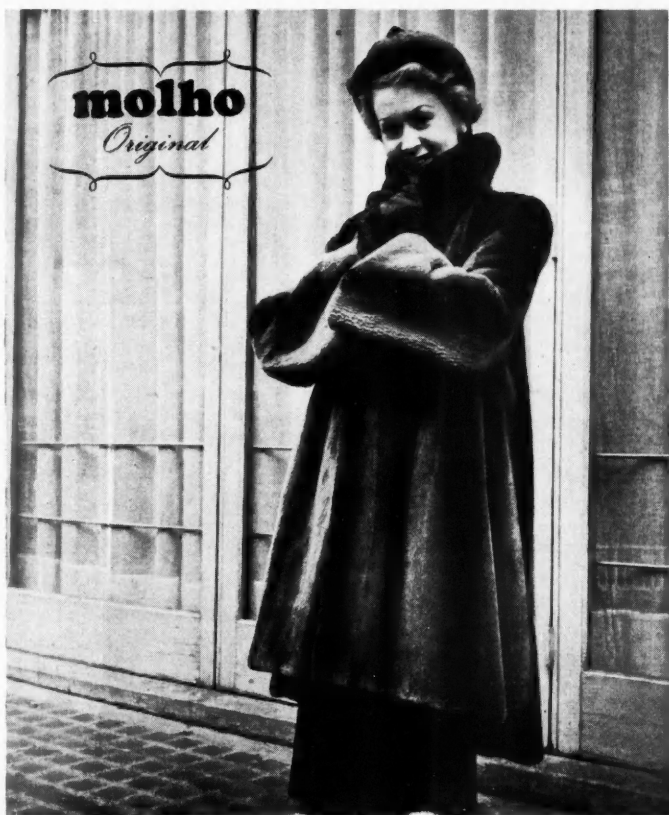
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Beauty compact made from an old-fashioned chased silver turnip watch with a sifter inserted beneath the face. Fortnum and Mason

and feathers, or a scarf can be folded through the slit for afternoon parties. The feather pad berets in the more expensive section have been the great success of the winter. They are shaded to tone with a tweed or multi-coloured so that they go with practically anything. For evening and cocktail wear, Madame Pavy is showing brightly coloured "baby bonnets" in velvet, intended to be worn either plain, with jewelled clips, or a fluff of feathers attached to one side. The new way to wear a veil is hanging down the back, shoulder length, almost like a short bridal veil.

The fabric designers have prepared their spring collections and the news coming out as to colour and weaves needs keeping in mind when one is buying for winter, so that schemes can be merged successfully later on. Jacqmar flew their specialist to America the moment the pound was devalued and she reports that a great amount of white is being bought there for spring, that beige and golden beiges are replacing grey at the top end of the fashion world, but that plenty of grey is also being made up in America for spring suits and coat-frocks, judging by the amount of yardage she sold in smooth worsteds and flannels. Shepherd checks are definitely listed for spring. They have always been very popular with the tailors, as they are the kind of fabric that "falls" into a tailor-made. Nothing looks smarter than the suitings in mixtures of tobacco browns or greys with a chalk line overcheck in red, blue, green or yellow.

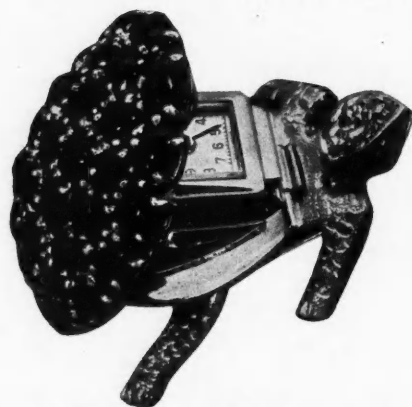
Prints are becoming less dense in design—the patterns look as though the flowers and motifs had been casually blown about the pale, clear surfaces. They are not massed in the close formations of tiny blossoms or neat dot-and-dash effects any more.

A new colour that is appearing in the advance collections is limeflower green, a subtle, soft shade, particularly good in velveteen, in corded velvet and any of the smooth, soft silks. It proves a good foil for black or dark brown. Liberty's are showing a velveteen in this shade and another in amethyst; both are most attractive. Parma violet is a colour that is being added to the twin set collection of Lyle and Scott for spring—almost a sharp mauve and not by any means an old colour. They show it for wearing with grey. Another new colour among the sweaters is a misty green that appears also as an undertone on many of the tweeds; another is a bright tan to match the shoes, for the ox-blood tones are strongly featured among the walking shoes. These vivid tans can be teamed with black town outfits or with tweeds for the

country with equal success. Warm coppery tones have been used for accessories by Molyneux in this way for day and night. Jersey sweaters and twin sets in beach leaf and dark amber tones are shown with beige-brown tweeds and pale amber or coppery gloves and bags and flowers for evening. They are more becoming than the ginger tones, with more depth and warmth to them.

The muted greens designed for this country easily predominated in the big display of advance spring fabrics held at Jacqmar's. Here many smooth-surfaced fine woollens in muted greens were shown for suits. Alongside were deep, vivid coppery browns, while silks for prints later on often combined the two colours most effectively. The whole colour scheme was subdued. The colours tended to merge so that a definite description does not apply; the greys were nearly pink and the pinks nearly grey and in the same way the greens and greys were mixed.

P. JOYCE REYNOLDS.

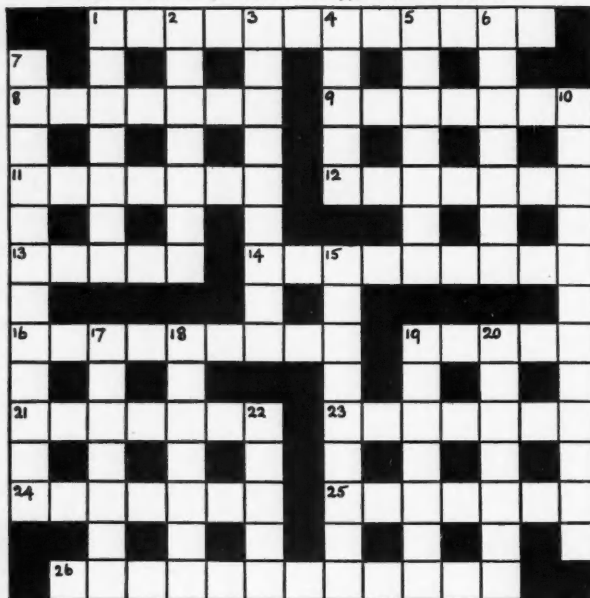


Sapphire and diamond tortoise watch on a clip to wear on the lapel. Asprey

CROSSWORD No. 1031

COUNTRY LIFE books to the value of 3 guineas will be awarded for the first correct solution opened. Solutions (in a closed envelope) must reach "Crossword No. 1031, COUNTRY LIFE, 2-10, Tavistock Street, Covent Garden, London, W.C.2," not later than the first post on the morning of Wednesday, November 16, 1949

NOTE.—This Competition does not apply to the United States.



Name
(Mr., Mrs., etc.)
Address

SOLUTION TO No. 1030. The winner of this Crossword, the clues of which appeared in the issue of November 4, will be announced next week.

ACROSS.—1, Describe; 5, Pelham; 9, Perilous; 10, Merton; 11, Secreted; 12, Sirius; 14, Portuguese; 18, Ventricles; 22, Reefer; 23, Punitive; 24, Gammon; 25, Strangle; 26, Settee; 27, Adherent. DOWN.—1, Depose; 2, Spruce; 3, Roller; 4, Brute force; 6, Evenings; 7, Hittites; 8, Minister; 13, Attenuated; 15, Averages; 16, Intermittent; 17, True love; 19, Pirate; 20, Jingle; 21, Regent.

ACROSS

1. Catch air-post (anag.) (12)
8. Real log to be turned briskly (7)
9. Often heard on November 5 and December 25 (7)
11. What that nasty look came from? (4, 3)
12. Should the clues associated with them be pointers? (7)
13. "Silent, silver lights and darks undreamed of, 'Where I hush and — myself with silence' — Browning (5)
14. Cook found it a large place (9)
16. "Am I a droll?" it might say in unrolling (9)
19. To Miss Mowcher it consisted of gammon and spinnage (5)
21. Home Guard, old style (7)
23. Someone a jumper pre-supposes (7)
24. Man and lion mixed: evidently not actual (7)
25. The river receives it from the lake (7)
26. They came before more important rooms (12)

DOWN

1. Old lice when confused run into each other (7)
2. Lady in a striped coat (7)
3. A mason may make it (and a cricketer can) not as well (5, 4)
4. For plates and pipes (5)
5. Get him in to plan terraces—for tea? (7)
6. It offers advice and the wherewithal to a faint writer (7)
7. They should be experienced little navigators (12)
10. Where you might expect to be treated royally in a Tudor setting? (4, 3, 5)
15. Capital consisting partly of capital and partly of a kind of oak (9)
17. He must be accustomed to rounds of pints and half pints (7)
18. Tent in the river to improve relations (7)
19. Card game to the French, just a noise to us (7)
20. They make a noise to startle, may be (7)
22. Everything? Then exclaim: "He is great!" (5)

The winner of Crossword No. 1029 is Miss R. M. Denny,

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50, Sloane Street, S.W.1.



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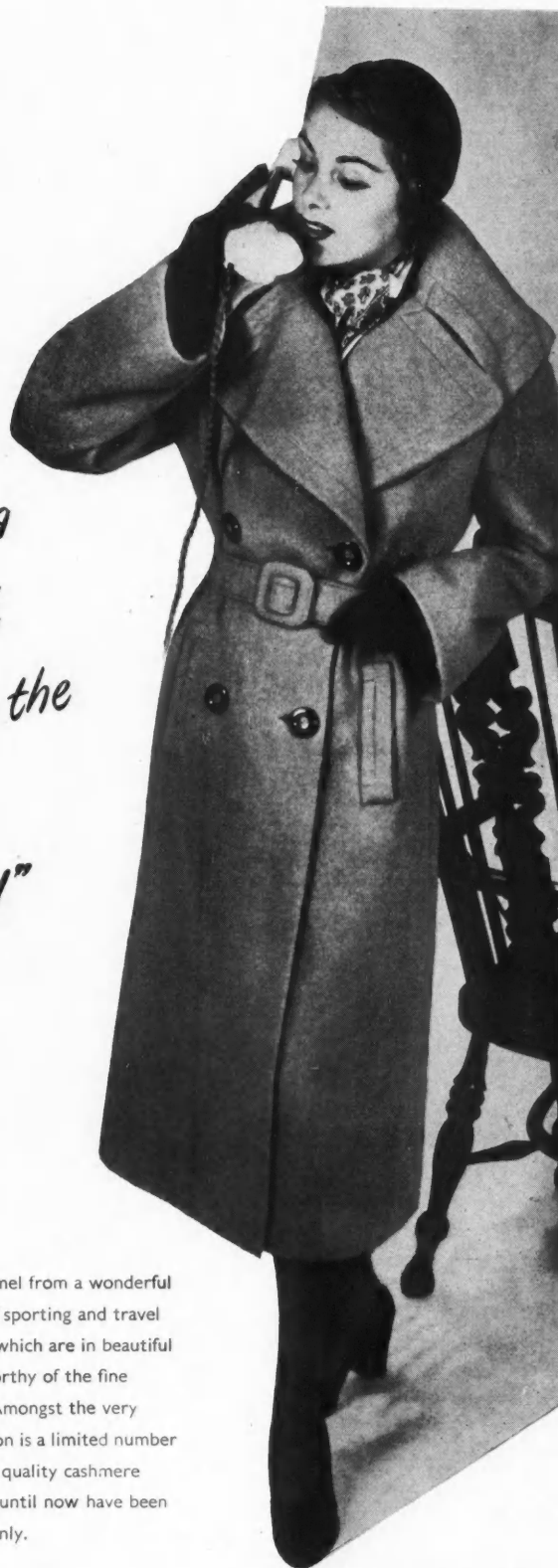
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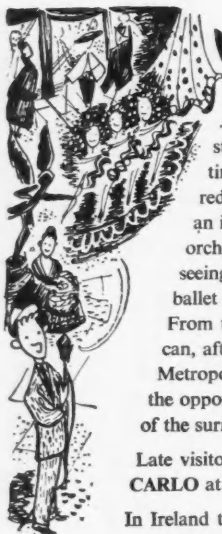
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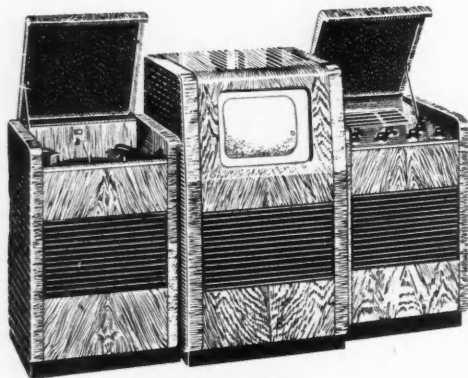
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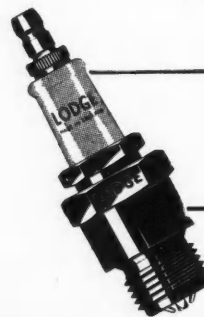
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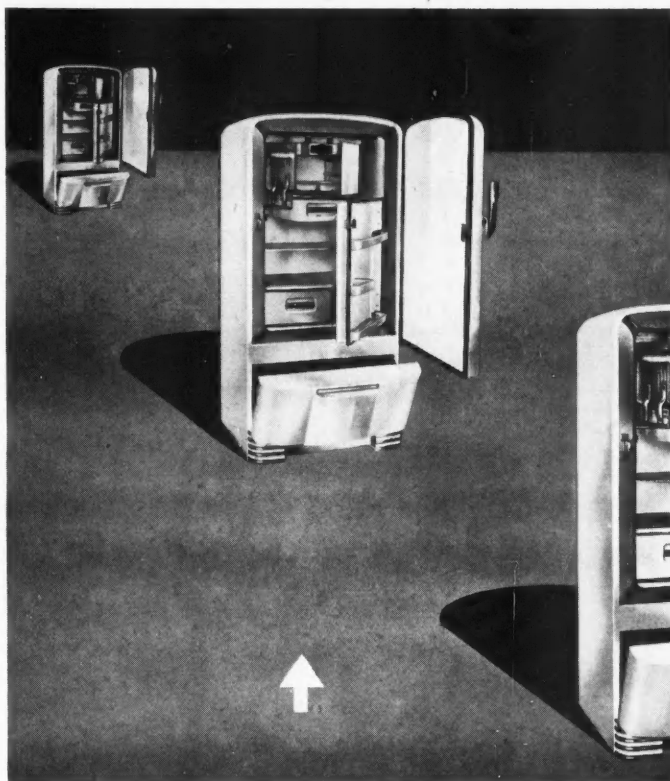
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